

'an exhaustive account'

A. F. L. Beeston, *The Arabic Language Today*

The *Ruq'ah* script, one of many styles of Arabic calligraphy, is of Turkish origin and is known and used throughout the Arabic world roughly east of Tripolitania for the normal purposes of handwriting. It has been usual for beginners to study and copy the shapes of Arabic letters which appear in printed books, but knowledge of this *Nasx* script will give little real help to students wishing to read manuscripts and letters.

Writing Arabic is a long established manual of the *Ruq'ah* script. It is intended primarily for beginners and students of Arabic; following it closely, the student can assimilate the principles of writing the script, develop a good eye for its art, and with practice, produce a good hand within a couple of months. Examples of characters and words are given in both calligraphic and cursive form, and the main text is supplemented with several appendices giving specimen passages, translation of all the Arabic displayed, a glossary of calligraphic terminology, and ready reference tables of combined characters.

T. F. Mitchell is Emeritus Professor of Linguistics at the University of Leeds.

BY THE SAME AUTHOR

An Introduction to Egyptian Colloquial Arabic

Pronouncing Arabic, Volume I

ISBN 0-19-815150-0



9 780198 151500

OXFORD UNIVERSITY PRESS

WRITING ARABIC

A Practical Introduction to the Ruq'ah Script

T. F. MITCHELL

WRITING ARABIC

WRITING ARABIC

A Practical Introduction to

Ruq'ah Script

by

T. F. MITCHELL

PROFESSOR OF LINGUISTICS
UNIVERSITY OF LEEDS

OXFORD UNIVERSITY PRESS

Oxford University Press, Walton Street, Oxford OX2 6DP

Oxford New York Toronto
Petaling Jaya Singapore Hong Kong Tokyo
Delhi Bombay Calcutta Madras Karachi
Nairobi Dar es Salaam Cape Town
Melbourne Auckland

and associated companies in
Berlin Ibadan

Oxford is a trade mark of Oxford University Press

Published in the United States
by Oxford University Press, New York

First edition 1953

Reprinted 1958, 1966, 1970, 1976, 1978, 1981, 1984, 1988

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted, in any form or by any means,
electronic, mechanical, photocopying, recording, or otherwise, without
the prior permission of Oxford University Press

This book is sold subject to the condition that it shall not, by way
of trade or otherwise, be lent, re-sold, hired or otherwise circulated
without the publisher's prior consent in any form of binding or cover
other than that in which it is published and without a similar condition
including this condition being imposed on the subsequent purchaser

British Library Cataloguing in Publication Data

Mitchell, Terence Frederick
Writing Arabic.

1. Calligraphy 2. Writing, Arabic
I. Title

745.6'199'27 Z44 78-40804

ISBN 0-19-815150-0

Printed in Great Britain
at the University Printing House, Oxford
by David Stanford
Printer to the University

ACKNOWLEDGEMENTS

Professor J. R. Firth, Head of the Department of Phonetics and Linguistics at the School of Oriental and African Studies, has constantly emphasised the basic linguistic importance of the study of "letters". It is thanks to this stimulus, and to Professor Firth's counsel and encouragement in general, not to mention his handling of the difficult problem of publication, that the present book appears.

I should like also to acknowledge my indebtedness to Mr. T. H. O. Dawood, who taught me to write the Arabic Rughah script. The credit for what is acceptable in my writing is due to the teacher: any imperfections are the pupil's.

As already mentioned, the book has presented a difficult publication problem; it has, for example, been necessary to type each page and subsequently fill in the examples before submission to the publishers for photographing page by page. My sincere thanks are due to Mrs. D. E. Newman for her extreme patience and excellent work on the typescript, to Mr. D. Cowan for his most careful revision and many helpful suggestions, and to the School of Oriental and African Studies for generously providing the funds to cover the whole cost of publication.

Finally, I wish to add my appreciation of the advice and technical assistance freely given by the publishers, the Oxford University Press.

T.F.M.

School of Oriental and African Studies,
1951.

Maestro. Que es gramática...?

Discípulo. El arte que enseña a conocer, unir,
pronunciar y escribir [sic]
rectamente y con propiedad las
palabras.....

D. Torquato Torío de la Riva y Herrero
(Arte de Escribir)

INTRODUCTORY

1. This book was originally planned to appear in two parts, the first devoted to the written, and the second to the spoken form of Arabic. In the meantime, however, in collaboration with Professor J. R. Firth, I have re-written Gairdner's "Phonetics of Arabic" in which has been incorporated the material due to appear in the projected second part of the present book. The latter, therefore, is now concerned solely with the Arabic written symbol, but, to build his Arabic studies on firm foundations, the student should use both books, keeping in mind that the letter has not only shape but also phonetic power and grammatical function. He should study them serially in whichever order he pleases: it is felt inadvisable to use both simultaneously since systematic instruction in Arabic written and spoken forms must follow different sequences; thus, for example, when studying the written form, it is necessary to introduce *ab initio* letters the phonetic powers of which were best described at a later stage. Finally in this connection, both books should, of course, be studied in conjunction with a good grammar.

2. This little book is intended primarily to assist beginners. It is a curious fact that students of Arabic have in the past strangely neglected those elements of grammar without which there would be no grammar, viz. the letters. The infrequency with which one encounters European scholars having a knowledge of the Arabic script has often been observed, but we may go further and say that the number of those who write Arabic in an acceptable manner is remarkably small. We may note, too, in passing that handwriting shortcomings are not confined to students of languages having exotic scripts; a letter written in French by an English scholar of French rarely, if ever, looks French, and if the language had been, say, a Scandinavian one, the foreign origin of the writer would have been even more immediately revealed. There exists, then, it would seem, a definite hiatus at the beginning of all language instruction which a systematic study of

written forms would do much to remove. This hiatus is at its widest when the habitué of a given alphabet is confronted with another, when, for example, the user of a native roman script is called upon to write Arabic.

3. There is, too, an unjustifiable tendency among beginners either to look upon the Arabic script as something of a "bogey", or to consider its subsequent cultivation a waste of time once they have mastered what they consider to be the essentials. We can dispose of the first attitude with the assurance that the cult of the Arabic script is in no way esoteric, and that, given due application, its principles may be assimilated within a month. The second approach is probably inspired by a diffidence that is quite misplaced. Practice will soon produce a "good hand", and the advantages that this confers are surely patent. Apart from the need to cope with letters, manuscripts, etc., the sense of common courtesy demands that we strive to achieve at least a minimum of, not only phonetic, but also written acceptability. The ability to write (and pronounce) Arabic acceptably is a sure way of earning the Arab's respect; in this connection, it is well to remember that calligraphy among the many peoples who employ the Arabic alphabet is regarded as an art second only, if not equal to painting. There is a case in Arabic for the pen, and especially the reed-pen, being mightier than the sword.

4. The reed-pen is the essential tool of the calligrapher's art, with which he realises the pleasing "thicknesses" and "thinnesses" of his shapes. There is no mystery in how he achieves them: the truth is that if he obeys a few simple rules, he cannot help but achieve them. With care, patience and practice--and the greatest of these is practice--the student can attain a high standard of reed-pen calligraphy in a few months. The nib¹ of the pen should be

1. The fashioning of the nib requires a sharp knife and a little care. If a competent native is available, then, if necessary, ask him to assist you in cutting your reed. After initial trimming, the nib

placed, and constantly maintained at an angle of approximately 60° (): thereafter, whether it is desired to produce a curve or a straight line, provided that the writer moves the pen at all times in the appropriate direction in relation to the horizontal and/or the vertical, the correct shape will make itself. It is simply a question of practice and the ability to recognise whether a given shape is acceptable or otherwise. A good eye is as important to the writing of an unaccustomed alphabet as a good ear is to the speaking of a foreign language. The student should, therefore, in the early stages compare in every detail the shapes he produces with those which he knows to be acceptable, until at a later stage he comes instinctively to reject or accept his own shapes.

5. While reed-penmanship is a desirable end, it is realised that more everyday advantages are to be gained in learning to use and recognise running-hand forms, i.e. those forms made with, say, a fountain pen or an ordinary pencil in the normal course of writing. Analysis in the following chapters is based on reed-pen forms (henceforth termed "calligraphic"), but this gives rise to no difficulty since running-hand (henceforth "cursive") forms are, for the most part, directly relatable to their calligraphic counterparts. Where necessary, discrimination and explanatory remarks are made. Examples are given in both calligraphic and cursive form. It is not claimed that the examples achieve perfection in the rendering of the Arabic

(cont. from p.2)

should be cut slantwise at an angle which ensures that it is in contact with the paper along the whole of its length when the writer is holding the pen in the manner natural to him. Arab postures, including the method of gripping the pen and positioning the paper, usually differ from our own and there are, of course, individual variations, but I see no compelling reason for adopting a posture other than the writer's natural one. The nib should be as thin as possible consonant with durability. When trimming is complete, slit the reed lengthwise from the nib to ensure retention of ink.

This is how the finished nib should look:-



(See also Addendum on p.18)

script - far from it! - but at least they look Arabic and avoid the "howlers" which many Europeans and others have perpetrated for so long in the written form of the language. It is to be hoped that the student who aspires to a greater proficiency will eliminate any imperfections they now contain. In the early stages copy slavishly, down to the last detail, those forms which you know to be acceptable.

6. Calligraphers have devised and developed numerous styles of writing the Arabic script, each adapted to a given purpose. Thus, for example, Nasx is the printed form of Arabic; Gulu is an ornamental style used for manuscript-illumination, mosque-decoration, etc.; Ruq'ah, of Turkish origin, is the style known and used throughout the Arab world roughly east of Tripolitania, for the normal purposes of handwriting. There are numerous other styles but it is exclusively with Ruq'ah that we shall concern ourselves in this book. The customary practice has been for the beginner to study and copy those shapes of the Arabic letters which appear in printed books, i.e. Nasx, but while Nasx is a perfectly legitimate object of calligraphic study, its forms have no place in a typical handwritten text of, say, Egypt, and will be of little help to the student who desires to cope with certain manuscripts, letters, etc. Moreover, in almost all cases, with the student left to his own devices, his efforts at reproducing acceptable Nasx forms fall woefully short. If he learns to write Ruq'ah from the beginning, he will not find himself faced at a later stage with the distressing task of eradicating longstanding bad habits.

7. The book is concerned with essentials. Individual idiosyncrasies and variations are for the most part excluded, and may be collected by the student subsequently. They should not generally be imitated. Moreover, if Arabs at times do not clearly differentiate certain letters, that is no reason for us to imitate a bad example.

8. Discussion of the roman transcription employed lies without the scope of this book. Suffice it to say that a systematic tran-

scription of Classical Arabic is tantamount to a transliteration, while in devising the form of the present one account has been taken, inter alia, of the psychology of reading and writing, of the needs of cursive writing and the printer's requirements.

The symbols of the transcription appear on the following three pages. Where differences exist between them and those widely employed in transliterating Arabic, the transliterated forms have been included in brackets.

INTRODUCTION

1. The Arabic alphabet, which is written from right to left, consists of twenty-eight¹ letters; these are listed below in the order in which they are found in the dictionary.²

	<u>CALLIGRAPHIC</u>	<u>CURSIVE</u>	<u>TRANSCRIPTION</u>	<u>NAME</u>
1.	ا (ʾ)	ا (ʾ)	[(i) ʾ (ʾ)] [(ii) aa (ā)]	hamzah ³ ʾalif(un)
2.	ب ب	ب ب	b	bāʾ(un)
3.	ت ت	ت ت	t	tāʾ(un)
4.	ث ث	ث ث	θ (th)	ṯaʾ(un) (θ)
5.	ج ج	ج ج	j	jiim(un) jīm
6.	ح ح	ح ح	h (h)	ḥaʾ(un) ḥā
7.	خ خ	خ خ	x (kh) h	xaaʾ(un) ḥā

1. See below: IX, 2, B(1), Note.(c).

2. One current Arabic term for "alphabet", viz. الحروف الأبجدية [ḥuruuf al ʾabjadīyat] is an interesting anachronism. The second word is a mnemonic composed from the first four letters of an earlier order, viz. ʾalif, bāʾ, jiim, and daal. The modern order is largely a morphological one in which characters now having similar shapes have been juxtaposed as an aide-mémoire, the mnemonic remaining valid.

3. Hamzah (ء), really the first letter of the alphabet, has not been given separate treatment. It is dealt with under ʾalif, yaʾ, and waaw, in turn.

	<u>CALLIGRAPHIC</u>	<u>CURSIVE</u>	<u>TRANSCRIPTION</u>	<u>NAME</u>
8.	د	د	d	dāḡl(un)
9.	ذ	ذ	ḏ (dh) d	ḏaal(un) dāl
10.	ر	ر	r	rāaḡ(un)
11.	ز	ز	z	zāḡy(un)
12.	س	س	s	siḡn(un)
13.	ش س س س	ش س س س	f (sh) s	fiin(un) sin
14.	ص	ص	ṣ (ṣ)	ṣaad(un) sād
15.	ض ض ض ض	ض ض ض ض	ḍ (ḍ)	ḍaad(un) dād
16.	ط	ط	ṭ (ṭ)	ṭaaḡ(un) ṭā
17.	ظ	ظ	ḏ (z)	ḏaaḡ(un) za
18.	ع	ع	ʿ (ʿ)	ʿayn(un)

	<u>CALLIGRAPHIC</u>	<u>CURSIVE</u>	<u>TRANSCRIPTION</u>	<u>NAME</u>
19.	غ	غ	ḡ (gh) ḡ	ḡayn(un) ḡayn
20.	ف	ف	f	fāaḡ(un)
21.	ق	ق	q	qāaḡ(un)
22.	ك	ك	k	kāaḡ(un)
23.	ل	ل	l	lāām(un)
24.	م	م	m	miīm(un)
25.	ن ن	ن ن	n	nuūn(un)
26.	ه	ه	h	hāaḡ(un)
27.	و	و	[(i) (ii)] w uu (ū)	waaw(un)
28.	ي	ي	[(i) y (ii) ii (ī) (iii) aa (ā)]	yaaḡ(un)

2. It is possible to divide the alphabet up or to make abstractions from it in many ways according to one's particular object of study. Thus Arab grammarians themselves have produced, for example,

- (i) an historico-calligraphic division into "dotted" and "undotted" letters. It is often the presence or number of the dots that alone distinguishes one Arabic letter from another. Thus, for example, are differentiated:-

ب , ت , ث , ج , ح , خ , د , ذ , ر , ز etc.

- (ii) grammatico-phonetic divisions into:-

(a) "Weak" and "sound" letters. The so-called "weak" letters are ا , و , ح : the remainder are "sound". The significance of this classification is best discovered from a grammar book; it does not lie within the scope of the present volume.¹

(b) "Sun" and "moon" letters. In junction with a following "sun" letter, the l of the definite article implies gemination of the "sun" letter. The "sun" letters are:-

ا , ب , ت , ث , ج , ح , خ , د , ذ , ر , ز , س , ش , ص , ض , ط , ظ , ع , ف , ق , ك , ل , م , ن , ه , و , ح , ط , ظ , ع , ف , ق , ك , ل , م , ن , ه , و

The remainder are the "moon" letters.

We may if we wish make a number of purely phonetic divisions and abstractions, or even evolve an entirely new phonetic order of the alphabet.

From the purely calligraphic point of view, however, there are two important alphabetical divisions. One we shall leave until later;²

1. The Arabic terms are *ʿal huruufu l sihaaku* and *ʿal huruufu l juu-fu*. In addition the old Arab grammarians distinguished between the "sound" letters and *huruufu l jawfi* or "chest" letters, the latter again being ا , و and ح. This differentiation appears to correspond to modern phonetic classification of consonants and vowels.

2. See III,2, below.

the other we must deal with immediately. It is the division into

"Separate" and "Inseparable" letters

Just as we join the letters of a word when writing English, so we must do for Arabic save in the case of six letters which, while joining a preceding "inseparable" letter, cannot be joined to a following letter. These six "separates" are:

ا , و , ح , ط , ظ , ع .

Examples:-

قوم (= ق + و + م) , فرس (= ف + ر + س) ,

زج (= ز + ج) , اوقاع (= ا + و + ق + ع) .

The remaining letters are "inseparables".

3. For the purpose of writing, each inseparable letter may be said to have four forms. These are:

- (i) Isolated
- (ii) Initial
- (iii) Medial
- (iv) Final

This terminology refers, not to a word or a phonetic succession, but to a calligraphic group of letters. Thus, a letter which is final in a word in its written or spoken forms must have its "isolated" form--not its "final" form--when succeeding a "separate" letter. Again, a "separate" letter may be medial in the space-order or the phonetic succession of a word, but since it cannot join a following letter, it may have either its "isolated" or its "final" form in such a context, depending upon whether the preceding letter is a further "separate" or not. Calligraphically speaking, a "separate" letter cannot have either an initial or a medial form.¹

4. Do not assume that a letter has only one, say, initial form. It would be truer to say that it has a characteristic contour in a

1. Thus the initial shape of an inseparable letter is that occurring either at the beginning of a word or in the "body" of a word after a "separate" provided that the "inseparable" is itself followed by at least one more letter.

given context, but that the contour may vary to a greater or lesser degree from context to context. Except, of course, in the case of the "separates", the shape of a letter is "controlled" principally by the shape of the following letter. This factor must include consideration of whether the following letter is medial or final. Thus, the shape of  in the combination (final  + )¹ is different from that in (medial  + )¹. It follows that just as the shape of the initial letter in, for example, a three-letter word--all three letters being "inseparables"--depends upon the middle letter, so must the latter's shape depend on the final letter. Just as in speech, so in written Arabic the greatest profit is perhaps derived from study of the methods of joining the letter-isolates. Present-day emphasis on syntagmatic or "horizontal" study and analysis in phonetics and phonology, is equally justified in the treatment of written forms.

The fact is that the significant pattern is that of the word rather than the letter. That the word-contour as a whole may be said to be characteristic, is paralleled in the spoken form of Arabic words, and, moreover, reflects the usual three-radical framework of the language. The reader is directed towards a given meaning by the presence in the word of three radical consonants. Vowels are not among the foundations but are by way of being filled in by the initiated reader according to the context and the nature of the consonantal framework he sees before him on the page. One is reminded, by way of analogy, of the more popular and remunerative type of crossword puzzle. The introduction of vowel-notation is of relatively recent date, but, although the means exist, Arabic written texts are rarely "vowelled" ("pointed"). The method of notation, when resorted to, is one of diacritics, for the Arabic vowels, including zero-vowel,² are not letters (with the notable exception of the letters of prolongation, the sole concession the Arabs have deemed necessary to make to the reader³).

1. These terms should be read, of course, from right to left.

2. See 5(a) below.

3. And even these are simply adaptations of existing consonant shapes or the result of etymological change and analogy.

There has been no attempt to analyse syllables into consonants and vowels, an analysis so successfully completed by the Greeks and other non-Semitic users of an originally Semitic alphabet. In passing we may also note that in the West--down to the International Phonetic Association of the present day--we have been at pains to achieve a clear-cut differentiation of letters, while in Arabic the reverse process has evolved a number of fragmentary coalescent forms from letters originally quite distinct. Hence the dot-system of differentiating letters in Arabic, with its attendant loss of clarity. We must, however, remember that the Arabic script is syllabic and not in our sense alphabetic. The skeleton outline of the Arabic word, then, leads the reader to the right sphere of content, but thereafter it is up to him to supply, in the light of the context, the correct vowel-unit to each consonant. You can, in fact, read a text accurately only when you know the grammar.

5. The Notation of vowel-units and other diacritics.

(a) Vowel-units

It is necessary to recognise in Arabic distinction between three vowel-units only, viz. "fathah" [a], "kasrah" [i], and "qammah" [u]. The appropriate vowel-sign is placed over or under the consonant so vowelised in the spoken order of the word. The signs are as follows:-

fathah. A short diagonal stroke above the consonant.

kasrah. A short diagonal stroke beneath the consonant.

qammah. A small edition of  [waaw] above the consonant.

Examples:  [fa],  [bi],  [hu].

It is also necessary to distinguish in Classical Arabic between short and long varieties of the three vowels.

Long fathah. Usually, fathah followed by the *salif* of prolongation or, sometimes, *yaaf*.

e.g.  [raa],  [daraa].

1. See below I,2.

Long kasrah. kasrah followed by the "yaaʿ of prolongation."¹

e.g.  [dii]

Long qammah. qammah followed by the "waaw of prolongation."²

e.g.  [ðu]

sukuun. The sign "sukuun" or "zero vowel", consisting of a small unclosed circle (), may be placed above a consonant closing, or better, not opening a syllable.

It is sometimes stated--erroneously--that the Arabic letters are neutral as to vowels. On the contrary, the Arabic letter has syllabic value, that is to say it has inherent implication as to vowelings.³ The Arabic letter should be interpreted (consonant + sonant), but since the sonant term has a twofold potential, a positive (a, i, u) and a zero (sukuun), the formula is better amended to (consonant ± sonant). Syllable-patterns are often differential in Arabic and sukuun is a prosodic device by which a syllable may be closed for patterning purposes. A letter having sukuun is said by the Arabs to be "resting," otherwise it is "moving". To develop a clearer view of sukuun's function by stating the negative corollary, we may say that a consonant having sukuun cannot open a syllable:⁴ d, not r, may be said to close the

1. See below II,5(iii).

2. See below VIII,5(iii).

3. The Arabic word harf ("letter") would also seem to do duty for "syllable" in the writings of the Arab grammarians.

4. In certain other languages employing the Arabic script for their written form, "initial sukuun" is possible. Thus, in a recently modified form of writing Swahili, we find the initial groups  [mb-],  [ng - English ng in "singer"],  [f - English f in "finger"].

syllable in the word  [bard], but  differs from  [barad] largely because sukuun has been profitably employed to distinguish between a monosyllabic and a bisyllabic word.

This concept of a twofold contrast between a positive sonant and zero should be kept distinct from the threefold alternance of the vowel-system wherein the three positive vowel-units are mutually contrasting.

Note, finally, that the correct vowel-unit or zero is revealed when a given word appears in paradigm or in context.

(b) Other diacritics

Nunation.

The indefinite case-endings [un, an, in] of Classical Arabic are indicated by the device of doubling the appropriate vowel-sign. In the case of [an], ʿalif usually follows doubled fathah.

e.g.  [an],  [in],  [un]

tafidiid.

When it is required to show that a consonant is to be pronounced double, the sign tafidiid¹ () is placed above the consonant.

e.g.  [warrada]

If kasrah or the termination [-in] follows a doubled consonant, the diacritic is placed above the letter but beneath tafidiid.

e.g.  = rabba, but  = rabbi,  = rabbin.

1. Nowadays the term faddah is widely used for the written symbol and tafidiid for the feature of gemination.

maddah.

A sign, maddah, originally a horizontal salif but now resembling a Spanish "tilde" in shape, is placed above salif when a glottal stop followed by long fathah is required in the pronunciation.

e.g. ٿ [ʔaa]

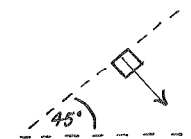
For the use of other diacritics, the student is referred to the grammar-books.

(c) The notation of "dots"

◆ = 1 dot; ◆◆ = 2 dots; ◆◆◆ = 3 dots.

6. From the practical point of view, there are two possible approaches to the practical use of the book. One is to take all the forms of each letter in turn throughout the alphabet; alternatively, - and, it is considered, more desirably, - first to study the isolated shapes only of all the letters, and thereafter to proceed to their initial, medial, and final forms. Once the isolated shapes have been mastered, the rest is a comparatively simple matter for, firstly, in practising the complete art-figure isolate the student will be "getting his hand and eye in," and, secondly, it is in almost every case a salient feature (or salient features) of the isolated form that is used for the remaining forms. If the second method is adopted, it is suggested that the student should first use the table above (at the beginning of the Introduction) in conjunction with the individual sections below showing the isolated forms. Relative sizes of the letters may be seen in the concluding chapter,¹ where the letters are shown in relation to the line of writing.

7. The calligrapher's method of measuring the accuracy of his shapes by means of dots has been adopted, at least as far as the isolated calligraphic shapes are concerned. To draw a dot the nib of the reed-pen should be placed at 45° to the horizontal and drawn downwards and to the right--as shown in the diagram on p.17--until a perfect diamond has been produced.



It is clear that the size of the dot, and therefore of the shape, must depend upon the width to which the nib has been cut.

8. The order of treatment of the letters follows the dictionary order as far as possible, but is based principally on calligraphic similarities existing between certain of them, even if such similarities are confined to one or two positions, i.e. initial, medial, etc. Thus, baaʔ (taaʔ, ʔaaʔ), nuun, and yaaʔ, though widely separated in the dictionary, are dealt with simultaneously since their initial and medial forms are differentiated by diacritics only.

9. The book is not to be considered a simple copy-book. Just as phonetics, so is an exotic script best studied within the framework of a language. This is an attempt to set forth a written system of Arabic within the framework of Classical Arabic words. The examples have necessarily been chosen--as far as existing words allow--with a view to exhausting all contextual possibilities. This has involved the introduction of letters out of turn, so to speak. Thus, for example, initial baaʔ will be found to have three possible shapes, the individual use of which depends upon the following letter. Initial baaʔ is therefore shown followed--in alphabetical order--by all the shapes before which it may occur, although most of them will not have been dealt with individually at this stage. At each section, therefore, the student should concentrate principally on the particular shape or shapes under consideration; he will find that, when he reaches haaʔ, all the pieces fit together. Thereafter, a second reading¹ should serve to confirm and, if necessary, complete the knowledge gained from the first.

1. Or use the ready-reference tables at Appendix D.

10. All the calligraphic examples are "pointed"; the student should, however, accustom himself in his further reading to the interpretation of the "unpointed" word. This necessarily involves study of the grammar-book. It will frequently be found that, abstracted from a "living" context, the isolated word-shape is capable of more than one interpretation; useful practice may be obtained collecting other vowel- and syllable-patterns to fit the word-shapes shown.¹

11. We are primarily concerned in the book with the shapes of letters, but it must be remembered that a "letter" has not only shape but also name and function. Three letters, viz. *ṣalif*, *waaw* and *yaaʿ*, display a wide variety of functions. In a sense these functions are of the shapes themselves and must therefore be included, however summarily, in a book of this nature. Thus *ṣalif*, *waaw* and *yaaʿ* receive rather special treatment below. For more detailed accounts, refer to the grammar-book and dictionary.

Note: The cursive examples in the following chapters have been written rapidly without, as is evident, any conscious attempt at elegance. All examples are summarily translated at Appendix D.

ADDENDUM.

There is a general tendency to vary the width of the nib in accordance with the calligraphic style employed, especially when more than one style is used in a single context, e.g. advertisements, cigarette packets, etc. The following ascending order of width is recommended: (i) *Nasx*; (ii) *Ruqʿah*, *Diwaani*; (iii) *Persian (Nastaʿliq)*; (iv) *ʿOuluṯ*. Differences of letter-size to be found in this book have been caused by the frequent need to refashion a new nib as the old one has worn down or broken. This lack of durability is a shortcoming of the reed-pen. For those who prefer metal, round hand pens (oblique reverse) in thirteen degrees of point (sc. sizes) may be obtained cheaply from suppliers of artists' and drawing office equipment or by writing direct to the makers.²

1. See, for example, II,3, Note (c) below.

2. British Pens Ltd., Pedigree Works, Bearwood Road, Birmingham.

I.

THE FUNCTIONS OF THE SHAPE 1.

There is some variation in the manner of naming the shape , and less uniformity still in the functions which it is called upon to fulfil. Its association with hamzah () and the "innovation" of writing long fathah, have perhaps been the principle causes of confusion. The term ( + ) is variously designated *ṣalif hamzah* or *ṣalif*, while, in turn, ( + ) is either *ṣalif hamzah* or *hamzah*.² Moreover, the functions of the shape are many: thus, from a phonetic viewpoint alone, it may imply either consonantal or vocalic realisation. In short, *hamzah* (), *ṣalif hamzah* ( or ) and *ṣalif* () have become intermingled to the extent of obscuring the fact that the first letter of the Arabic alphabet is really *hamzah* (sc. the glottal stop).³

Notwithstanding the uncertainty obtaining as to name and function, *ṣalif* is probably the most stable of the Arabic letters as to shape. The sign for *hamzah*, *maddah*, etc., may be written or not, but the vertical stroke is always present in a clearly recognisable form (except in the case of some archaisms - q.v. infra).

The most important functions of the shape  are indicated below, but for a much fuller account the student is referred to the reference-books.⁴ A similar variety of functions exists in the cases of the letters *waaw* () and *yaaʿ* (). A brief summary of their functions has therefore been included under their respective sections below.⁵

1. Note the slight forward slope of the shape.

2. Cf., say, the Indian Devanagari syllabary in which, under certain conditions, the names of the letters are equally their phonetic powers.

3. See also IX,2,B(1), Note.(c).

4. See, for example, Lane's Arabic Dictionary under *ṣalif*.

5. See II,5, and VIII,5.

1. Bearer for hamzah:- اَلِفٌ حُرَّةٌ [ʔalifu hamzatin]

(i) hamzah in initial¹ and final¹ positions.

In initial position, hamzah is always written with ʔalif, whatever the following vowel. If fathah or ɖammah follows, hamzah is written above ʔalif; if kasrah follows, hamzah appears below.

In final position, after fathah, hamzah is again always written with ʔalif, whatever the following vowel.

Examples:-

1. اَذِي

اَذِي

ʔaḏina.

2. اِبْن

اِبْن

ʔibnun.

3. اُم

اُم

ʔummun.

4. يَرَبَا

يَرَبَا

yarbaʔu.

5. نَبَا

نَبَا

nabbafa.

6. يَنْفَا

يَنْفَا

yanfaʔ.

(ii) hamzah in medial¹ position.

In medial position, ʔalif is used to support hamzah:-

- after sukuun and before fathah.²
- after fathah and before fathah.
- after fathah and before sukuun.

1. These terms refer here to the position of the glottal stop in the phonetic form of a word. It will be found that with calligraphic reference the terms are used somewhat differently; the student must, when he meets them, interpret them in the light of the context.

2. Unless the ʔalif of prolongation--see 2 below--precedes, in which case hamzah is written independently.

Examples:-

7. مَسَالَة

مَسَالَة

masʔalatun.

8. يَسَال

يَسَال

yaʔsalu.

9. سَال

سَال

saʔala.

10. امْرَأَة

امْرَأَة

ʔimraʔatun.

11. بَاس

بَاس

baʔsun.

12. يَافَس

يَافَس

yaʔnas.

(i) and (ii) above illustrate a consonantal function of ʔalif, when, accompanied by hamzah (sc. ʔ), it is the written symbol for the glottal stop.

Note that the initial hamzah which is "suppressed" when not initial¹ in a word-group (sc. hamzatu l waʔli) usually appears in the writing in the form of ʔalif alone, i.e. without ʔ. This "suppressible" hamzah is rendered in the spoken form of the word in isolation, or when initial in a word-group or after pause, since it is a fundamental principle of Classical Arabic phonology that every syllable must begin with a consonant.

As might be expected, there is considerable uncertainty as to the method of writing hamzah. It is not suggested that the rules formulated here and under the appropriate sections of yaaʔ and waaw below² exhaust the possibilities, but the devices indicated are, at least, the most usual and acceptable, and are readily committed to memory.

1. In the phonetic sense.

2. See II,5(i) and VIII,5(i).

2. The *ṣalif* of prolongation:- *الذَّيْفُ اللِّسَنَةُ* [ṣal ṣalifu l layyinatun] (lit. "the soft *ṣalif*").

This use of *ṣalif* is usually prosodic, the shape symbolising the prosody of vowel-length with its resultant implications as to syllabic quantity and the place of the prominent syllable in the word.

An etymological function of this *ṣalif* is to represent--in both the written and phonetic forms of a word--a radical waaw or yaaʿ. The Arabs have, for example, preferred writing *قَامَ* to writing *قَا* and stating a convention for pronunciation purposes. Thus, *جَاَزَ* [jaaza] < *جَوَزَ* [jawaza].

Phonetically and phonologically, this *ṣalif* is always to be interpreted as long fathah (transcribed aa).

Examples:-

1. <i>قَامَ</i>	2. <i>عَارَ</i>	3. <i>مَارَ</i>
قَام	عَار	مَار
qaama.	ṣaarun.	maarrun.
4. <i>جَابَ</i>	5. <i>سَارَ</i>	6. <i>جَاوَ</i>
جَاب	سَار	جَاو
jaabbun.	saara.	jaafa.

Note.

A final long vowel aa does not always appear in the shape *ا*. It is sometimes rendered by yaaʿ following fathah, as, for example, in *رَمَى* [ramaa], *عَلَى* [ʿalaa], etc.

This is the so-called "*ṣalifun bi ṣuurati l yaaʿi*"

("ṣalif in the shape of yaaʿ").¹ It should be observed

1. See II,5(iv).

that the yaaʿ of, for example, *رَمَى* (*رَمَى*), although a radical in its own right, is replaced in the writing by *ṣalif*, when the vowel aa is no longer final; for example, *رَمَاهُ* [ramaahu]. Attempts at rendering orthography phonetic lead so frequently to inconsistency.

It is of interest to note that the final aa vowel has its own individual name in Arabic, viz. *ṣalifun maq-ṣuuratun* ("reducible *ṣalif*"). This would seem to indicate that, at least nowadays, the name *ṣalif* is clearly associated with the phonetic function aa. The vowel is shortened to [a] before hamzatu l wasli: hence the name.

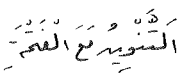
3. Other Miscellaneous Functions.

- (i) "'Otiose' *ṣalif*"; *أَلِفُ الْجَمَاعَةِ* [ṣalifu l jamaaʿati]

Ṣalif is here simply a calligraphic device emphasising certain personal endings of the verb. (3 pl.m. Perfect, 2 and 3 pl.m. Imperfect Subjunctive and Jussive, 2 pl.m. Imperative).

Examples:-

1. <i>كَتَبُوا</i>	2. <i>يَكْتُبُوا</i>	3. <i>يَكُونُوا</i>
كَتَبُوا	يَكْتُبُوا	يَكُونُوا
katabuu.	yaktubuu.	yakuunuu.
4. <i>اُكْتُبُوا</i>		
اُكْتُبُوا		
ʿuktubuu.		

- (ii) The termination -an;  [ʔal tanwiinu maʕa
l fathati]

The termination -an, usually the accusative form of the so-called "nunation", is written  except:-

- after , the special written form of the feminine and unit-ending [taafun marbuuʔatun].¹
- after hamzah, following a "long fathah" [ʔalif].
- when an < ayun.

Examples:-

- | | | |
|--|--|--|
| 5.  | 6.  | 7.  |
|  |  |  |
| baaban. | ʔasadan. | malikan. |

8. 


ʔayʔan.²

but:-

- | | | |
|--|---|---|
| 9.  | 10.  | 11.  |
|  |  |  |
| zawjatan. | jazaaʔan. | hudan. |

1. See XI,4.

2. See p.40, Note 1, and VIII,5(i).

- (iii) ʔalif with maddah ().¹

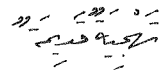
The phonetic implication of  is invariably [ʔaa], i.e. the glottal stop followed by long fathah. Maddah is thus sometimes a purely calligraphic device designed to obviate the writing of two successive (vertical) ʔalif's. It is, however, also used with phonetic and etymological as well as with calligraphic relevance when two hamzah's are potential in the same syllable, separated only by fathah²; thus, for example, in Form IV of a verb the first radical of which is hamzah,  >  [ʔaf > ʔaa]. The sequence ʔafC is inoperative in Arabic.

Examples:-

- | | | |
|---|---|---|
| 12.  | 13.  | 14.  |
|  |  |  |
| ʔaaminun. | raʔaahu | taʔaalafa. |
-
- | | |
|---|---|
| 15.  | 16.  |
|  |  |
| ʔaalafa. | ʔaalifun. |

1. This should be taken in conjunction with notes on hamzah elsewhere--under the functions of , , and . The glottal stop has this written form following fathah or sukuun and before long fathah.

2. This does not mean that two hamzah's may not occur consecutively in the written order of a word. If they do so occur, however, the second hamzah does not have sukuun but is the initial consonant of a new syllable, e.g.  (for , for ) [ʔaʔimmatun].

(iv) Calligraphic archaisms:  [tahjiyatun qadiimatun]
("old spellings").

Examples:-

- | | | |
|---|---|---|
| 17.  | 18.  | 19.  |
|  |  |  |
| more usually:  |  |  |
| hayaatun. | zakaatun. | tawraatun. |

also:-

- | | | |
|---|---|---|
| 20.  | 21.  | 22.  |
|  |  |  |
| haadaa. | daalika. | laakin. |
-
- | | |
|---|---|
| 23.  | 24.  |
|  |  |
| sallaahu. | fibraahimu. |

Note.

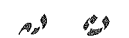
The forms having 'ه' or 'ة' are properly archaisms in that they are no longer in current use. The other examples (all of common words) are still written as shown save that the short vertical stroke is omitted in most cases; thus the fact that  is to be rendered [haadaa] must be committed to memory. On the other hand, the stroke is commonly retained in those personal names in which it occurs.

II.

baaf, taaf, 0aaf; nuun; yaaaf.

These five letters are treated simultaneously since their initial and medial forms are differentiated by dots only.

I. Isolated Forms.

<u>baaf, taaf, 0aaf</u>	<u>nuun</u>	<u>yaaaf</u>
		
		

Note: When using a reed-pen the student is advised, at least until he has achieved a reasonable fluency, to attempt the shapes bit by bit rather than to make them without lifting the pen from the paper.

2. Initial Forms.

In initial position, these five letters assume one of three shapes, depending on the following letter. In most cases the shape is obligatory, but before certain shapes the writer may choose between variants. The three shapes, disregarding small non-significant variations, are (i)  (ii)  (iii) . They are employed before the letter-shapes of the alphabet as follows:-

- (i) Before , , ,
 (medial and final shapes),  (medial and final shapes),  (medial and final shapes),  (medial and final shapes)¹,  (final shape)².

1. Examples containing the medial form of  and  are not given below since the shape is as for medial baaf/taaf/0aaf.

2. Here and in similar headings subsequently shapes are employed as a convenient "shorthand" for the letters' names. At the same time, dots are omitted. Thus, for example, in the list under reference the shape  does duty for both daal and 0aal,  for both raaf and zaay, and so on. Variant letter-shapes are included as a principle and call for some interpretation: thus hereafter at (ii) the three shapes
 (continued overleaf)

Examples:-

- | | | |
|-------------|--------------|------------|
| 1. بَابُ | 2. نَبِيٌّ | 3. بَتَّ |
| باب | نبي | بت |
| baabun. | nabafā. | batta. |
| 4. عَادِيٌّ | 5. بَرْدٌ | 6. يَكُرُّ |
| عادي | برد | يكر |
| ḡadyun. | bardun. | yakurru. |
| 7. بَاكٍ | 8. تَلْمِيذٌ | 9. بَلٌّ |
| باك | تلميذ | بل |
| bika. | tilmiḡḡun. | bal. |
| 10. أَيْنَا | 11. ابْنٌ | 12. بِرٌّ |
| أينا | ابن | بر |
| ṡayna. | ṡibnun. | bihi. |
| 13. اِهْ | | |
| اِهْ | | |
| bihi. | | |

(continuation of footnote 2, p.27)..... س س س (m. and f.) must be understood as medial and final s/ṡ (differentiated only by dots) as well as any variant of final ṡ. Similarly for ḡ/d indicated س س س (m. and f.).

Note.

The slight initial curvature of the shape before final nuun (Examples 10 and 11) is not essential, but is de rigueur before the first variety of final haaf (Example 12).

(ii) Before ا, ح / ه / و (m. and f.), ل م / ن / ي (m. and f.), ط (m. and f.), ع (m. and f.), ف (m. and f.), ه (m. and f.), ك (m. and f.), ل (m. and f.), د, ذ, ر (f.).

Examples:-

- | | | |
|-------------|------------|---------------|
| 14. نَابٌ | 15. نَابٌ | 16. يَأْنَسُ |
| ناب | ناب | يأنس |
| naabun. | naṡiba. | yaṡnasu. |
| 17. بَصَمٌ | 18. بَصَةٌ | 19. بَطْلٌ |
| بصم | بصه | بطل |
| baṡama. | baḡḡa. | baṡṡala. |
| 20. رَابِطٌ | 21. بَعَثَ | 22. تَرَيَّعٌ |
| رابط | بعث | تريع |
| raabiṡun. | baḡaḡa. | tarayyaḡa. |
| 23. يَفِدٌ | 24. زَنْفٌ | 25. نَقْدٌ |
| يفد | زنف | نقد |
| yafidu. | zanifa. | naḡḡun. |

1. See note 2, p.27.

26. 


baqun.

27. 


yakurru.

28. 


bika.

29. 


tilmiḍun.

30. 


bal.

31. 


ḡawrun.

32. 


bi.

(iii) Before ۛ (m. and f.), ۜ (m. and f.), ۝ (medial),¹
 [~ (final)].²

Examples:--

33. 


tahta.

34. 


naabihun.

35. 


ḡamarun.

1. Form (ii). Vide infra XI,3.

2. See General Note (c) below.

36. 


tamma.

37. 


nahrūn.

38. ()
 ()

[sayna]

General Notes on the Initial Forms.

- (a) Shapes (i) and (ii) are alternative before those shapes having a long vertical stroke, viz. ṣalif, kaaf, and laam. Of the two, however, (i) is commoner, and is therefore to be preferred.
- (b) There are three variants of the shape before final nuun. Two are shown at Examples 10 (also 11) and 38. The third is as for Example 10 without the initial curvature, but is not shown.
- (c) Example 38 is bracketed since, in calligraphic form, this variant of final nuun, dictating the shape of preceding b, t, ṭ, etc., is rare. It is, however, the usual cursive form (compare the calligraphic and cursive forms of Example 10). This V-shaped final nuun, while perfectly legitimate, is not adopted in the calligraphic forms given in this book; the curved contour of Example 10 has been preferred.
- (d) There would seem to be a tendency, when writing "vertical" strokes, to rotate the nib towards the vertical in order to achieve a thinner stroke than would be possible with the "regulation" angle. This applies generally, for example, to form (ii) of the present shape.
- (e) The shape in conjunction with final yaaf (Example 32) is rather specially contrived. The pen is usually removed from the paper after completion of the almost vertical downstroke,

thus avoiding  or , both of which are unacceptable. The latter is possible, however, in cursive form.

- (f) It should, of course, be understood that the relevant form, viz. (ii), should be employed before all varieties of final jiin and qaad.

3. Medial Forms.

The medial form is, in almost all cases, initial form (i), the onset of the stroke appearing as a "tooth" above the level of the surrounding joining lines. The "bend-back" required by the letters jiim, haaʃ, xaaʃ, miim and yaaʃ (final) would, however, tend to fuse with the preceding joining-line, so that before these letters, a "modified" shape of medial b (t, ʔ, n, y) is employed. It therefore seems likely that this "modified" shape is but a variant dictated by the following letter. The significant feature is the prominence above the level of the surrounding joining-lines, this prominence taking the form of a "tooth" or of a rounded "bridge" (قنطرة) -- as the Arab calligraphers call it -- as occasion demands. The direction (and consequently the shape) of the joining-line is also dictated by the shape of the letters themselves, and helps to produce the characteristic individual word-contours.

A third rather special medial form is that used when one of the five occurs between two of its "fellow" shapes, e.g. ʔ + b + t, b + n + t, b + y + t, etc. The shape is , in appearance a shortened variety of medial laam.¹ It should be noted that in such a succession of "like" shapes, even if they total more than three, it is the second one which takes this special form. Final nuun and yaaʃ are not, of course, included among these "like" shapes.

The distribution of the shape is, therefore, as follows:-

1. See IX,3,B(ii).

- (i) Before medial and final ا, ب, د, ر, س, ص, ط, ع, ه, ز, ح, خ, ج, ك, ل, م, ن, ي; and medial ى.

Examples¹:-

1. 	2. 	3. 
قناة	سبب	يبدأ
qanaatun.	sababun.	yabdaʃu.
4. 	5. 	6. 
بيرة	كنى	قبص
biiraturun.	kanasa.	qabaʃa.
7. 	8. 	9. 
استظف	تج	منف
ʃistandafa.	tabiʒa.	hannafa.
10. 	11. 	12. 
حب	مبكر	تبلى
habaga.	mubakkirun.	taballala.

1. It is chiefly the final form of the following letter that is exemplified; the rule holds equally, however, before medial forms.

13.  bayyana.

 14.  sanatun.

 15.  maqtuulun.


(ii) Before medial and final ل and م , and final ن .

Examples:-

16.  fataha.

 17.  banamaa.

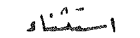
 18.  banaa.


(iii) "Special" context.

Examples:-

19.  baytun.

 20.  manbitun.

 21.  sisti0naaFun.


22.  yatabayyana.


Notes.

- (a) The cursive form does not always agree with the calligraphic form. See, for instance, the combination $b + y + r$

at Example 4; the "battlement" effect of medial b (t, θ, n, y) + r is usual in cursive writing. Compare, too, the fusion, in cursive form, of medial b , etc., with the usual form of final nuun. Thus, the dots are the surest means of distinguishing طه [tanna] and طيه [tiinun]. See also Example 13.

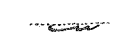
- (b) The method of joining letters is on the whole fairly uniform. The examples given in this book illustrate normal practice, but the possibility of other devices should not be overlooked. Thus, for example,  may equally be written .

- (c) The word-shape  illustrates how important the dots have become for the ready interpretation of Arabic words in isolation. Its implications are many and include:

 etc.
 baytun. bintun. nabtun. bayyata. 0abata.

Sometimes, indeed, - as in the first and fourth examples - the dots are not enough, and in order to assure correct interpretation of the isolated shape, we must needs "point" it. Compare also, for example,  [bayna] and  [bayyana]. It is only when, knowing our grammar, we see the un-"pointed" shape in its place in the context, that we can interpret it immediately and accurately.

- (d) The "bridge" shape of (ii) above is sometimes used as a variant only, after b (t, θ, n, y) before final nuun, e.g.  [bayna].

- (e) The "special" shape of (iii) above is not obligatory in cursive form but may always be preferred. , numerous "teeth" on the same level do not please.

- (f) With further reference to (iii) above, do not use the "special" form for the second letter when the third "like" shape is of the "bridge" variety.

4. Final Forms.¹

Generally speaking, it is the isolated form, in toto or minus the first stroke/s, that provides the final form of a letter. Some modification is made, however, in the case of final nuun derived from the isolated shape  ²; this does not apply to the  shape of the letter.

Examples:-

(i) b, t, ʔ

1. 	2. 	3. 
		
haniʔa.	hajaba.	nasaba.
4. 	5. 	6. 
		
naʕaba.	ʕaʕabun.	laʕiba.
7. 	8. 	9. 
		
laqabun.	rakiba.	jalaba.

1. The student is reminded that "final" is used in its calligraphic sense. The final letter of a word will of course have its isolated form after a separate letter.

2. This shape has been preferred to  --see above Note (c) on the initial forms.

10. 

samtun.

11. 

lahaʔa.

(ii) n.12. 

bayna.

13. 

nahnu.

14. 

yusinnu.

15. 

yusnun.

16. 

waʕanun.

17. 

ʕan.

18. 

fannun.

19. 

kun.

20. 

ʕalanun.

21. 

ʕammun.

22. 

hunna.

Notes.

(a) The junction of ʕaad with final nuun is marked by slight

curvature; compare, for example, that of siin + final nuun, where the contour is quite sharply angled.

(b) Either of the other two varieties of nuun may, of course, be substituted above. Thus, for example,  [alanun] and  [hunna]. The last shape is almost exclusively used for the cursive form; it is more sharply cornered than the shape used in the calligraphic examples above, which is generally more of a perfect "sine-wave" than the relevant portions of the isolated shape from which it derives (sc. ).

(iii) y.

23. 



bi.

24. 



wahyun.

25. 



nasiya.

26. 



waṣiyyun.

27. 



ṭayyun.

28. 



ʿayyun.

29. 



fii.

30. 



malikiyyun.

31. 



ʿaliyyun.

32. 



summiyyun.

33. 



hiya.

34. 



nahyun.

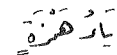
NB. There is a secondary form of final yaaʃ, rather more favoured in cursive than in calligraphic writing, especially when final in certain common particles. It is ; for example,  [fii],  [ʿalaa],  [ʿilaa].

General Note on the Final Forms.

It will be seen that, variants apart, the final forms have one shape only, irrespective of the preceding letter. The shape of the joining-line from the preceding letter may change, but the significant final shapes--, , --are constant. This is true of the final forms of all letters. For this reason, it is not necessary to show every initial and medial shape after which the final form may occur. The above examples illustrate final forms preceded, in alphabetical succession, by the initial or medial form of the other letters of the alphabet. Dots are, of course, ignored as a general principle, and the appropriate form of the isolated shape  does duty for jiim, kaaʃ and xaaʃ,  for ṭaaʃ and ḍaaʃ, and so on.

5. The Functions of yaaʃ-shape.

Like ʿalif, yaaʃ has a variety of functions. These are indicated in broad outline below.

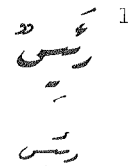
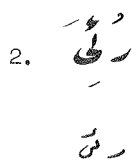
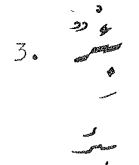
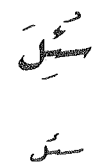
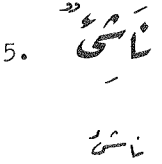
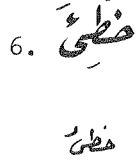
(i) Bearer for hamzah:  [yaaʃu hamzatin].

hamzah in medial and final position.

Broadly speaking, whenever kasrah precedes or follows hamzah, the latter is written above yaaʃ in medial or final form, as the case may be.

e.g. 

Examples:-

- | | | |
|--|--|--|
| 1.  | 2.  | 3.  |
| rafiisun. | rufiya. | bifrun. |
| 4.  | 5.  | 6.  |
| sufila. | naafifun. | xaṭiṣa. |
| 7.  | | |
| naafimun. | | |

(ii) Second Consonantal Function.

As we have seen, the Arabic alphabet consists of consonants only. Two of its members, yaaṣ and waaw,² are frequently realised in pronunciation as semi-vowels or as the final element

1. If hamzah precedes or follows yaaṣ of the long vowel [see section (iii) below], then a second yaaṣ-shape is necessary to carry it. Compare خَاطِيفَةٌ [xaṭiifātun] (sometimes also written خَطِيفَةٌ, with hamzah written above a lengthened stroke joining yaaṣ to the following letter).

When yaaṣ-shape is used as hamzah's bearer, the two dots of its initial and medial forms are omitted, for the shape no longer symbolises the consonant-unit yaaṣ. A propos, the dots are regularly omitted in the final form of , whatever the function of its shape.

2. See below, VIII, 5.

of diphthongs. Phonologically, however, they must be considered consonants in both these phonetic forms.¹

"Semi-vocalic" yaaṣ [y] is always initial in a syllable. "Diphthongal" yaaṣ [ay] is always with sukuun, follows fathah and is either medial or final in a syllable. Doubling of the consonant--indicated in a "pointed" text by taḥdiid above it--sometimes implies a phonetic succession of "diphthongal" and "semi-vocalic" yaaṣ, but phonetically a geminated palatal fricative consonant is equally possible. Note that the succession "semi-vowel"--"diphthong" would require the writing of two separate yaaṣ's.

Examples:-

- | | | |
|---|---|---|
| 8.  | 9.  | 10.  |
| yafisa. | rufiya. | raafiyatun. |
| 11.  | 12.  | 13.  |
| biyaḡun. | bayyana. | fayna. |
| 14.  | | |
| baytun. | | |

1. The anaptyctic vowel used in Arabic and especially in the dialects to obviate, inter alia, the impossible pattern of three successive consonants at the same time reveals the true consonantal nature of

(continued overleaf)

(iii) The yaaʿ of prolongation: أَلْيَاُ الْمَلَكَةِ [ʿal yaaʿullayyinatu]

The second of the "matres lectionis" or "aids to reading", the first being the ʿalif of prolongation.¹ The symbols of prolongation are not strictly حُرُوفٌ [huruufun], a status which is reserved in the main for consonants only. They were originally considered unessential to the representation of the word--unessential, that is, to the grammarian or scholar. The Arabs have ever paid little heed to the problems of the normal reader, and it is conceivably this disregard of the reader's convenience that has rendered the Arabic script so unsuitable for combating illiteracy.

The yaaʿ of prolongation is long kasrah [ii]. It is written--in a "pointed" text--as kasrah followed by a yaaʿ which is medial or final in the syllable. Phonetically and phonologically, the yaaʿ of prolongation, when non-final in a word or word-group, must be followed by a consonant, either in the same syllable or beginning the next. It is necessary to understand this in order to be able to distinguish between "semi-vocalic" yaaʿ and the yaaʿ of prolongation, the first of which may, and the second of which must be preceded by kasrah; compare, for example, عِيَادَةٌ [ʿiyyaadatun] and عِيَا [ʿiisaa].

[yii] will require the writing of two separate yaaʿ's. "yaaʿ tafdiid" [yy] preceded by kasrah has been interpreted throughout as a geminated consonant, i.e. not as long kasrah+consonant yaaʿ. There is perhaps, however, a case for the latter interpretation in certain circumstances with a corresponding transcribed form [iiy]. Among other considerations, phonetic variants permit either interpretation.

(continued from p.41)

"diphthongal" yaaʿ. Thus, for example, the yaaʿ of the final "diphthongal" ay of the oblique dual form يَاي [yaday] will in the construct before hamzatu l yaaʿ be provided with "anaptyptic kasrah" to "put it into motion"; يَايُ [yii yaday i l rajuli].

1. See above, I,2.

Examples:-

- | | | |
|--------------------|------------------------|--------------------|
| 15. <u>أَمِيرٌ</u> | 16. <u>فَنَاجِيَةٌ</u> | 17. <u>رَافِيٌ</u> |
| أَمِيرٌ | فَنَاجِيَةٌ | رَافِيٌ |
| ʿamiirun. | fanaajiinu. | rafiisun. |

18. فَلَسْطِينِيٌّ
- فَلَسْطِينِيٌّ

filasṭiiniyyun.

(iv) أَلْفٌ بِصُورَةِ الْبَاءِ [ʿalifun bi ṣūratī l yaaʿi]¹

For this term to be anything but a misnomer, we must again² consider the expression as having purely phonetic significance, viz. that it refers to the phonetic form [aa]. The shape | must be excluded from its interpretation for, clearly, there is no question of yaaʿ replacing a true radical-shape ʿalif; moreover, developments of the order نَعَا > نَعَا, عَلَيْهِ > عَلَيْهِ have not given rise to such expressions as "waaw in the form of ʿalif" or "waaw in the form of yaaʿ". On the other hand, it is difficult, if not unjustifiable, to dissociate the shape | from the name ʿalif. In this sense, the term is regrettable and, coupled with the introduction of | when [aa] is no longer final (رَافِيٌ but رَافِيَةٌ), illustrates the fact that, even in Classical Arabic, attempts at keeping orthography in step with changing phonetic forms may sometimes lead to seemingly capricious results.

1. See also I,2, Note.

2. Idem.

Examples:-

19. بَنَى

بَنَى

banaa.

20. عَلَى

عَلَى

ʿalaa.

21. إِلَى

إِلَى

ʿilaa.

Addendum.

For yaaʿ in some archaic forms, see I,3(iv) above.

III.

jiim, haaʿ, xaaʿ.

1. Isolated Form.



Notes.

(a) The final "tail" of the shape is termed in Arabic ^{ذَنَبٌ} [ḏaylun]. It is achieved by a final clockwise motion of the wrist, but the student, at least in the early stages, is recommended to draw the required shape in outline, and then "fill in".

(b) The enclosed upper part of the shape is termed [ṣunduūqun] ("box").

2. Initial Form.

The second calligraphic division of the alphabet¹ must be stated at this point. It is the division into ^{الْحُرُوفُ الْمُنْزِلَةُ} [ʿal huruufu l naazilatu] ("the descending letters") and ^{الْحُرُوفُ الْمَصْاعِدَةُ} [ʿal huruufu l ṣaaʿidatu] ("the ascending letters"). The shape of initial jiim, haaʿ and xaaʿ depends entirely on this classification; so largely do the initial and medial shapes of baaʿ, taaʿ, ʿaaʿ, nuun and yaaʿ.² The "ascending" letters are listed at (i), the "descending" at (ii) below.

1. See Introduction, paragraph 2.

2. See above II, 2 and 3.

- (i) Before ا, ع (m. and f.), د, س/س/س (m. and f.),
ص/ص/ص (m. and f.), ط (m. and f.), ع (m. and f.),
ف (m. and f.), ه (m. and f.), ك (m. and f.), ل (m.
and f.), ن/ن (m. and f.), ه (final--2nd form¹), ح (m.).

(ح - ح)

Examples:-

- | | | |
|------------|-------------|-------------|
| 1. أَجَابَ | 2. جُبْنُ | 3. جَدَّةٌ |
| أجاب | جبن | جدة |
| ṣajaaba. | jubnun. | jaddatun. |
| 4. جِسْمٌ | 5. مَصَلٌ | 6. مَطَبٌ |
| جسم | مصل | مطب |
| jismun. | ḥaṣala. | ḥaṭabun. |
| 7. جَمَلٌ | 8. خَفٌّ | 9. حَقٌّ |
| جمال | خف | حق |
| jaḡala. | xaffa. | ḥaqqun. |
| 10. حَكْمٌ | 11. خِلَافٌ | 12. حَنَّةٌ |
| حكم | خلاف | حنة |
| hukmun. | xilaafun. | hanna. |

1. See above II,2(i), Example 13.

13. دَرَجَةٌ

درجة

darajatun.

- (ii) Before ع (m. and f.), ر, م (m. and f.), ه (m.),
ه (final - 1st form¹), ح (f.).

(ح - ح)

Examples:-

- | | | |
|------------|--------------|--------------|
| 14. حَجٌّ | 15. جَرَى | 16. خَمْسٌ |
| حج | جرى | خمس |
| hajjun. | jaraa. | xamsun. |
| 17. جَهْلٌ | 18. دَرَجَةٌ | 19. رُوحِيٌّ |
| جهل | درجة | روحى |
| jahila. | darajatun. | ruuhiyyun. |

Notes.

(a) The slight curvature before final haaʾ (1st form) illustrates the desire for curvature which is noticeable throughout Arab calligraphy; it is, however, less marked in Ruqʿah than in the other styles of writing.

(b) The first two strokes of medial form (ii) are as for the isolated form.

1. See above II,2(i), Example 12.

3. Medial Form: ().

This shape is constant and is provided by stroke 2 of the isolated form. The "bend-back" beneath the preceding line is the significant feature, but, in cursive writing, is sometimes open to confusion with medial miim.¹ The stroke is not quite horizontal, and is identical with the second stroke of isolated yaaʿ.

Examples:-

- | | | |
|--|--|--|
| 1.  | 2.  | 3.  |
| ما | نـب | نـج |

mahaa.

nahbun.

mahajjun.

- | | | |
|--|--|--|
| 4.  | 5.  | 6.  |
| نـد | نـر | نـس |

najdun.

nahrun.

yuhissu.

- | | | |
|--|--|--|
| 7.  | 8.  | 9.  |
| نـق | نـط | نـز |

mahqun.

saxiṭa.

najaza.

- | | | |
|---|---|---|
| 10.  | 11.  | 12.  |
| نـف | نـك | نـل |

najafun.

mihakun.

mahallun.

1. See below X,3.

- | | | |
|--|--|--|
| 13.  | 14.  | 15.  |
| نـم | نـه | نـه |

najmun.

nahnu.

muxxuhu.

- | | |
|---|---|
| 16.  | 17.  |
| نـو | نـي |

nahwun.

najiyyun.

4. Final Form.

The final form is as for the medial form with the addition of the remainder of the isolated form.

Examples:-

- | | | |
|--|--|--|
| 1.  | 2.  | 3.  |
| ناـب | راـج | ناـسـج |
| naabihun. | raajihun. | naasijun. |
| 4.  | 5.  | 6.  |
| ناـصـح | ناـطـح | ناـفـح |
| naasihun. | naatihun. | naafihun. |
| 7.  | 8.  | 9.  |
| كـح | اـح | سـاح |
| كـه | اـه | سـاه |

kahha.

ʿalahha.

saamaha.

10.

لاهیج
سم

laahijun.

Note.

Initial kaaf and laam before final (and medial) jiim, haaʃ and xaaʃ¹ are formed--calligraphically--in the same way as initial baaʃ, taaʃ, ʕaaʃ, nuun and yaaʃ, before final yaaʃ, save that the vertical stroke is somewhat longer.²

1. Examples 7 and 8.

2. See II,2, Note (e).

IV.

daal, ɖaal; raaf, zaay.

These four letters are all "separates". Therefore, calligraphically, they exist only in isolated or final form.

1. Isolated Forms.

daal, ɖaal.



raaf, zaay.



The shape of raaf, zaay, is possibly the most difficult to make with a reed-pen. The pen is drawn for a short distance in the direction of minimum thickness, then on a gradual curve before making a broad--not quite horizontal--sweep to the left. The student is advised to "touch up" at least the final part of the shape (dotted area in the dissected form above). To achieve the correct shape without "touching up", the "sweep" is "tailed off" by removing the lower half of the nib from the paper as you write. The straight-line effect of the lower edge of the shape is necessary (). The overall shape is roughly triangular ().

Examples:-

1. ذَهَبَ

ذهب

ɖahaba.

2. أَدَبَ

أدب

ʔadabun.

3. طَرَدَ

طرد

tarada.

4. رَأَبَ

رأب

raʔaba.

5. أَرْسَلَ

أرس

ʔarsala.

6. نُورٌ

نور

nuurun.

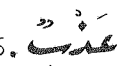
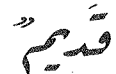
2. Final Forms.

In final form, the two shapes (daal and ðaal) and (raaf and zaay) are distinguished only by the method of their being joined to the preceding letter. In the case of  an ascent, in the case of  a descent is made before the letter proper is made. For example, (b + d) is , but (b + r) .

Both shapes proper are with insignificant variations as for isolated raaf and zaay.

Examples:-

(i) daal, ðaal.

1. 	2. 	3. 
		
baḍala.	haḍafa.	sadiimun.
4. 	5. 	6. 
		
ṣaḍaqa.	waṭṭada.	ʿaḍbun.
7. 	8. 	9. 
		
qadiimun.	kadama.	ladnun.

10. 	11. 
	

muḍakkiratun. haḍaa.

(ii) raaf, zaay

12. 	13. 	14. 
		
baraḥa.	jaraa.	saraqa.
15. 	16. 	17. 
		
ṣarafa.	ṭarada.	ʿazzaza.
18. 	19. 	20. 
		
faraza.	kazzun.	hazaḥa.

Notes.

(a) In comparison with isolated raaf/zaay, there is a tendency for the "sweep" stroke to be made rather more horizontally in these final forms.

(b) Notice the "battlement" effect in cursive writing of the junction between raaf/zaay and preceding medial baaf, taaf,

Ṡaaṣ, nuun, yaaṣ,¹ as well as with preceding initial or medial ṣaad.²

1. See II,3(i), Example 4.

2. See Example 15 above.

V.

siin, jiin; ṣaad, qaad.

1. Isolated Forms.

A.

siin

jiin

س سِي سِي
(i) (ii)

سِي سِي سِي
(i) (ii) (iii)

سِي سِي سِي

سِي سِي سِي

B.

ṣaad

qaad

ص صِ صِ
(i)

صِ صِ صِ
(i) (ii) (iii)

صِ صِ صِ

صِ صِ صِ

Notes.

- (a) siin (i) is very rare in Ruḡḡah. It occurs most frequently in the initial form before **ل**, and in cursive form, virtually never.
- (b) The last two strokes of form (ii) jiin and qaad are in place of the dot/s otherwise associated with the letters.
- (c) jiin and qaad are capable of the variety of shape shown only in final position.
- (d) In the case of all four letters--with the exception of form (iii) jiin and qaad--the **و**-element is the same.

(e) The student may find the shapes difficult with a reed-pen. Remember to maintain the nib at a constant angle; thereafter, it is a question of acquiring the "feel" of the correct direction in which to move the pen. Movement is on a curve throughout.

(f) The enclosed part of *ṣaad*, *ḡaad* is--like that of *jiim*, *haaf* and *xaaf*--termed *صُنْفُ* [*ṣunduugun*] ("box").

2. Initial Forms.

A. *siin*, *jiin*.

The long initial stroke of isolated *siin*/*jiin* is used to provide their initial (and medial) forms.

Examples:--

1. *سَأَلْ* (سَأَلْ)

سَأَلْ (سَأَلْ)

saʕala.

2. *سَبَبْ*

سَبَبْ

sababun.

3. *سَجَبْ*

سَجَبْ

ʕajanun.

4. *سَدَنَ*

سَدَنَ

saḡana.

5. *سَرَقَ*

سَرَقَ

saraqa.

6. *سِجْسْ*

سِجْسْ

ʕiṣṣun.

7. *سَطْرَ*

سَطْرَ

saṭrun.

8. *سِغَارَ*

سِغَارَ

ʕiṣaarun.

9. *سَفَرْ*

سَفَرْ

safarun.

10. *سَكَّ*

سَكَّ

ʕakka.

11. *سَلَبْ*

سَلَبْ

salaba.

12. *سَمَّ*

سَمَّ

ʕamma.

13. *سَهَادَةْ*

سَهَادَةْ

ʕahaadatun.

14. *سُورْ*

سُورْ

suurun.

B. *ṣaad*, *ḡaad*.

(i) Before all shapes except those at (ii) below. (*ص* - *ح*)

Examples:--

15. *صَابِرْ*

صَابِرْ

ṣaabirun.

16. *صَبَرَ*

صَبَرَ

ṣabara.

17. *صَدَقَ*

صَدَقَ

ṣadaqa.

18. *صَرَبَ*

صَرَبَ

ḡaraba.

19. *صَفَفَ*

صَفَفَ

ḡaṣfun.

20. *صَفَّ*

صَفَّ

ṣaffun.

21. ضَلَّ 22. صَلَّ 23. صَهَرَ

ضَلَّ

صَلَّ

صَهَرَ

ḡalla.

ṣilatun.

ṣahara.

24. صَوَّابٌ

صَوَّابٌ

ṣawaabun.

(ii) Before 2 (m. and f.), 3 (m. and f.), 4 (f.)

(ص - ص)

Examples:-

25. صَبَّ

صَبَّ

ṣaḥiba.

26. صَمَّمَ

صَمَّمَ

ṣammama.

27. رَضِيَ

رَضِيَ

raḡiya.

Notes.

(a) The final stroke (- /) of initial (and medial) ṣaad/ḡaad is thus a complete reflection of the first two medial forms of baaf, taaḡ, ḡaaḡ, nuun, yaaf.¹ A frequent practice in cursive writing, and one to be avoided, is the omission of this stroke in the initial and medial forms of ṣaad/ḡaad.

1. See above II,3(i) and (ii).

(b) Note the rather special cursive form of the junction with raaf/zaay.¹

(c) Frequently, in the cursive form, the initial stroke of ṣaad/ḡaad remains below the "box".

3. Medial Forms.

A. siin, fiin.

1. تَأَوَّ

تَأَوَّ

tafaawara.

2. يَبِّبُ

يَبِّبُ

yusabbibu.

3. يَحْبُ

يَحْبُ

yashabu.

4. حَصَّ

حَصَّ

hasadun.

5. مَفْرُوعٌ

مَفْرُوعٌ

mafruugun.

6. عَسَّ

عَسَّ

ḡasasun.

7. يَطَّرُ

يَطَّرُ

yusaṭṭiru.

8. مَفْرُوعٌ

مَفْرُوعٌ

maḡyuulun.

9. يَفِرُّ

يَفِرُّ

yasfiru.

10. مَفْكَلَاتُ

مَفْكَلَاتُ

mufkilatun.

11. يَسْلَمُ

يَسْلَمُ

yaslamu.

12. فَالْجَمْسُ

فالْجَمْسُ

ḡal jamṣu.

1. See above IV,2, Note (b).

13. 
يس

yusinnu.

14. 
مفهور

mafhuurun.

15. 
نفه

nafsuhu.

16. 
يؤو

yasuuufu.

17. 
نئ

nasiya.

B. ṣaad, qaad.

The distribution of the medial shape of ṣaad/qaad before the other letters of the alphabet is as for its initial shape.

In addition, the method of joining a preceding inseparable letter to medial (or final) ṣaad/qaad should be noted. The joining line is swept up and back to make the "box" of ṣaad/qaad, leaving a characteristic rounded corner below the "box". It is important that the lower edge of the "box", when completed, should be distinctly above the preceding joining-line.

(i) Before all shapes except those at (ii) below. (-)

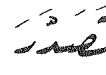
Examples:-

18. 
حصان

ḥiṣaanun.

19. 
خضب

xaḍaba.

20. 
تصد

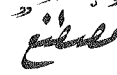
taṣaddara.

21. 
حصر

ḥaṣara.

22. 
لصص

laṣṣaṣa.

23. 
مصطغ

muṣṭanaḡun.

24. 
ارتقع

ʿirtaqaḡa.

25. 
عصفور

ʿuṣṣuurun.

26. 
مصك

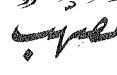
miṣakkun.

27. 
حصل

ḥaṣala.

28. 
لصصن

laṣṣaṣna.

29. 
مصهب

muṣahhabun.

30. 
فغفغ

fiḡḡatun.

31. 
خصوص

xuṣṣumatun.

(ii) Before ʿ (m. and f.), ʾ (m. and f.), ʾ (f.) ( - )

Examples:-

32. 
فصغ

faṣuḡa.

33. 
بصم

baṣama.

34. 
قغغ

qaḡaa.

Note: It is important that the "box" of ṣaad/qaad should not be "blocked in".

4. Final Forms.

A. siin, fiin.

Examples:-

1. رَأْسٌ

رأس

raʿsun.

2. جَيْسٌ

جيس

jayfun.

3. بَخْسٌ

بخس

baxasa.

4. عَاسٌ

عاس

ʿasasun.

5. بَافٌ

باف

baʿafa.

6. يَافٌ

ياف

yafʿa.

7. نَفْسٌ

نفس

nafasun.

8. نَقَفٌ

نقف

naqafa.

9. نَكَسٌ

نكس

nakasa.

10. رَسٌ

رس

ramsun.

11. نَافٌ

ناف

nahafa.

Notes.

- (a) The shape  may be either s + s or s + (b, t, ʿ, n, y) + s. The presence or absence of dots constitutes the sole means of differentiation. Compare, for example,  [hassasa] and  [xasiisun].

- (b) Note the cursive distinction between s(f) + m + s(f)

[] and s(f) + s(f) []. The letter is revealed by its relation to the surrounding joining-lines. Compare, for example,  [ʿal ʿamsu] and  [ʿasasun].

- (c) Ambiguity sometimes arises, especially in cursive writing.

Thus  may be either f or (s + n). Similarly, (s + y) [] is often difficult to distinguish in cursive form from s [].

B. ṣaad, qaad.

Examples:-

12. قَاضٍ

قاض

qaaḍin.

13. مَرِيضٌ

مريض

mariḍun.

14. رَخِيصٌ

رخص

raxiṣun.

15. هَادٍ

هاد

ḥaḍḍa.

16. لَاصٍ

لاص

laṣṣaṣa.

17. رَعِيصٌ

رعيص

raṣaṣa.

18. بَعْضٌ

بعض

baʿḍun.

19. نَقَفٌ

نقف

naqaḍa.

20. رَفَفٌ

رفف

rafaḍa.

21. نَكَصَ

نَكَصَ

nakaṣa.

22. لِيَّسَ

لِيَّسَ

liṣṣun.

23. مَاصَ

مَاصَ

maṣṣa.

24. اَرْهَصَ

اَرْهَصَ

arhaṣa.

VI.

ṭaaṣ, ḍaaṣ.

1. Isolated Form.

ط

ط

Apart from the finishing stroke which is "tailed" (compare jiim, raas, etc.), the lower half of ṭaaṣ/ḍaaṣ is as for the "box" of ṣaad/ḍaad. The final upright stroke is exactly as salif; its lower extremity should not quite touch the "box".

2. Initial Form.

Examples:-

1. طَاهِرٌ

طَاهِرٌ

ṭaahirun.

2. طَبِيٌّ

طَبِيٌّ

ḍabyun.

3. طَحَنَ

طَحَنَ

ṭahana.

4. وَطَدَ

وَطَدَ

waṭṭada.

5. ظَرَفٌ

ظَرَفٌ

ḍarfun.

6. طَسَلَ

طَسَلَ

ṭasala.

- | | | |
|-------------|-----------|------------|
| 7. طَمَعٌ | 8. طَفَحَ | 9. ظَلَّ |
| طمع | طفح | ظد |
| taḡana. | tafaḥa. | ḍalla. |
| 10. طَمِعَ | 11. ظَمَّ | 12. ظَهَرَ |
| طمع | ضم | ظه |
| ṭamiḡa. | ḍanna. | ḍahara. |
| 13. طَوَعًا | | |
| طوعا | | |
| ṭawḡan. | | |

3. Medial Form: (ط - ط - ط)

The characteristic shape of the preceding joining-line - exactly like that preceding ṣaad/qaad - is noteworthy. It occurs also, of course, before the final form.

Again as for ṣaad/qaad, the "box" is kept distinctly above the preceding joining-line.

Examples:-

- | | | |
|----------|------------|-----------|
| 1. خَطَّ | 2. حَطَّبَ | 3. بَطَحَ |
| خطا | حطب | بطح |
| xaṭaṣun. | haṭabun. | baṭaḥa. |

- | | | |
|-----------------|--------------|--------------|
| 4. سَطَدَ | 5. نَقَرَ | 6. نَطَسَ |
| سطد | نقر | نطس |
| miṭṭadatun. | naḍara. | naṭsun. |
| 7. تَطَعَّ | 8. مَطَفَأَ | 9. نَطَوَى |
| تطع | مطفا | نطو |
| tanatṭaḡa. | muṭfaṣun. | naṭaḡa. |
| 10. مَظْلُومٌ | 11. نَظَمَ | 12. حَفِظَهُ |
| مظلم | نظم | حفظه |
| maḍluumun. | naḍama. | ḥafiḍna. |
| 13. مَحَافِظَةٌ | 14. كَظُمُوا | 15. نَفِطَى |
| محافظة | كظموا | نفطى |
| muḥaafaḍatun. | kaḍuuman. | naṭṭiyyun. |

4. Final Form.

Examples:-

- | | | |
|-----------|-----------|-----------|
| 1. رَبَطَ | 2. لَحِظَ | 3. نَفِطَ |
| ربط | لحظ | نط |
| rabaṭa. | lahḍun. | naṭiṭa. |

4. يَنْطُ

يَنْطُ

yayuttu.

7. نَمَطُ

نَمَطُ

namaṭun.

5. هَفِظْ

هَفِظْ

hafiḏa.

8. رَهْطُ

رَهْطُ

raḥṭun.

6. غَلِظْ

غَلِظْ

ḡaliṭa.

VII.

ḡayn, ḡayn.

1. Isolated Form.

ع

ع

The lower part--the last two strokes (ع)--of the shape is as for that of jiim, haaṣ, xaaṣ.

It would appear likely that the phonetic similarities existing between haaṣ and ḡayn account for the likeness of shape. We may note in passing that the symbol for hamzah (ء) is derived from the upper part of ḡayn, its invention being attributed to the grammarian الخليل [ḡal xaliil], who considered its articulation as nearly approaching that of ḡayn.

2. Initial Form: (ع - ع)

Examples:-

1. غَائِبٌ

غَائِبٌ

ḡaaṣibun.

2. غَيْبٌ

غَيْبٌ

ḡaybun.

3. عَجَزٌ

عَجَزٌ

ḡajzun.

4. عُدْرٌ

عُدْرٌ

ḡuḍrun

5. غَرَضٌ

غَرَضٌ

ḡaraḍun.

6. عَسِمٌ

عَسِمٌ

ḡasima.

7. غَضَاضَةٌ 8. عَظْمٌ 9. عَقْلٌ
غَضَاضَةٌ عَظْمٌ عَقْلٌ

yaḡḡaḡaḡatun. ɣaḏmun. ɣaqlun.

10. عَكْسٌ 11. غَلِيطٌ 12. عَمْرٌ
عَكْسٌ غَلِيطٌ عَمْرٌ

ɣaksun. ɣaliṭa. ɣammun.

13. عَمَةٌ 14. عَمْرَةٌ 15. عَوْمٌ
عَمَةٌ عَمْرَةٌ عَوْمٌ

ɣan. ɣihnun. ɣawmun.

Note. In cursive writing an apparently gratuitous vertical stroke is sometimes used as the first stroke of the initial shape ( in place of ).

3. Medial Form.

To make medial (and the first part of final) ɣayn/ɣayn, the reed-pen may be removed from the paper at the conclusion of the preceding joining-line, a suitable gap being left for the completion of the shape, which is made as follows:-

Stroke: (i) (ii) (iii)

Direction of movement:   

The three strokes are, of course, fused in the complete form: 

Showing junction with preceding joining-line: (a) stroke (i) only: 
(b) complete shape: 

This procedure helps to avoid any tendency to obliterate or "over-round" the ^-shaped nick beneath the letter.  and  are unacceptable.

Examples:-

1. صَغَارٌ 2. بَعَثَ 3. مَعْنَى
صَغَارٌ بَعَثَ مَعْنَى

ṣiḡaarun. baɣaṭa. maɣnan.

4. نَفَجَةٌ 5. اسْتَدَّ 6. يَفْرِسُ
نَفَجَةٌ اسْتَدَّ يَفْرِسُ

naɣjatun. ṣistaɣadda. yaɣrisu.

7. الْفَاسَةُ 8. يَفْضُبُ 9. يَعْظُمُ
الْفَاسَةُ يَفْضُبُ يَعْظُمُ

ɣal ɣaḡḡaaɣu. yaɣḡabu. yaɣḏumu.

10. سَفَفٌ 11. سَقَلٌ 12. لَعْمٌ
سَفَفٌ سَقَلٌ لَعْمٌ

ɣaɣaɣun. ɣuɣlun. layamun.

13. لَعْمٌ 14. الْقَوْمُ 15. أَلْفَى
لَعْمٌ الْقَوْمُ أَلْفَى

luɣatun. ɣal ɣawmu. ɣaɣaa.

Note.

The shape should be "blocked" (—) not open (—) in order to avoid confusion with medial faaf and qaaf.¹ In practice, however, cursive medial yayn and faaf often become indistinguishable. In rapid writing the "unblocking" of yayn/yayn is often unavoidable, but an attempt should nevertheless be made to keep it flat-topped, and thus to distinguish it from the more rounded shape of medial faaf/qaaf.

4. Final Form.

The final calligraphic form requires the addition of the last two strokes of the isolated form to the first two strokes of the medial form.

Examples:-

1.

baaiyun.

2.

fajaḡa.

3.

baḡiḡun.

4.

naṣaḡa.

5.

saṭaḡa.

6.

raḡaḡa.

7.

rakaḡa.

8.

balaya.

9.

ḡamaḡa.

1. See below VIII,3.

VIII.

faaf, qaaf; waaw.

1. Isolated Forms.

A.

faaf

qaaf

waaw

The first two strokes of these three letters are, for practical purposes, identical: " making 9. The "neck" (9←) of waaw is normally somewhat shorter than that of faaf or qaaf.

The remainder of faaf is as for baaf/taaf/ḡaaf.

Thus:

The remainder of qaaf consists principally of two strokes, the first gradually widening towards the bottom left hand corner of the shape, the second tapering vertically. In order to achieve this second stroke, it is thus necessary to modify the normal angle of the nib. The final "pennon" represents the two dots associated with the letter in its initial and medial forms, and in other styles of writing.

Thus:

The remainder of waaw is as for raaf/zaay.

Thus:

B. Examples of isolated waaw.

waaw is the last of the six "separate" letters.

1.

wasatun.

2.

wardun.

3.

waafaḡa.

4. وَقْتًا
وقتًا

waqtamaa.

2. Initial Form (faaf and qaaf): (و - ق)

faaf and qaaf are differentiated in their initial (and medial) form by their dots only.

Examples:-

1. فَاَحَ
فاح

faaha.

2. قَبَسَ
قبس

gabasa.

3. فَجْرٌ
فجر

fajrun.

4. قَدَّرَ
قدر

qaddara.

5. فَارَّ
فر

farra.

6. قِسْمَةٌ
قسم

qismatun.

7. فَصَمَ
فصم

faṣama.

8. فَطِنَ
فطن

faṭina.

9. قَاعَدَ
قعد

qaʿada.

10. قَفَلَ
قفل

qafala.

11. فَكَّرَ
فكر

fakkara.

12. قَلَمٌ
قلم

qalamun.

13. قَمِينٌ
قمين

qaminun.

14. فَهْدٌ
فهد

fahdun.

15. وَقُودٌ
وقود

waquudun.

Note: In cursive form initial faaf/qaaf often becomes difficult to distinguish in shape from initial miim.¹

3. Medial Form (faaf and qaaf): (ع - ق)

The medial form of faaf/qaaf is an open loop, not unlike the "box" of ṣaad/qaad but smaller, and is distinguished from the "box" also by the fact that the preceding and following joining-lines are on the same level.

It is important that the loop of faaf/qaaf should be open, not blocked.

As already noted,² faaf/qaaf and ḡayn/ṣayn medial forms are often difficult to distinguish in cursive writing.

Examples:-

1. لِقَاءٌ
لقاء

liqaaʿun.

2. عَقَبَ
عقب

ʿaqqaba.

3. نَفَحَ
نفح

naḥaḥa.

4. نَفِذٌ
نفذ

naḥidu.

5. تَقْرِيرٌ
تقرير

taqriirun.

6. تَقَافٌ
تقاف

taqaaffaḡa.

1. See below X,2.

2. See above, VII,3, Note.

7. نَفَضَ
نفض

nafaḍa.

10. مَلَفَ
ملف

mulaffafun.

13. أَلَفَ
ألف

ʿalifna

16. مَفْضُورٌ
مفذور

mayfuurun.

8. فَطَطَ
فقط

faqaṭ.

11. تَفَكَّرَ
تفكر

tafakkara.

14. يَفْهَمُ
يفهم

yafhamu.

17. لَقِيَ
لقى

laqiya.

9. يَفْعَلُ
يفعل

yafʿalu.

12. اِقْرَ
اقر

ʿal qamaru.

15. مَفْلَقَةٌ
مفلقة

muylaqatun.

4. Final Forms.

Final faaʿ and qaaʿ consist of the medial forms plus the last strokes of the isolated forms.

A. faaʿ.

Examples:-

1. شَرِيفٌ
شريف

ʃariifun.

2. رَجَفَ
رجف

rajaʃa.

3. عَافَ
عاف

ʿasafa.

4. وَصَفَ
وصف

waṣafa.

7. وَقَفَ
وقف

waqafa.

10. لَهَفَ
لهف

lahifa.

B. qaaʿ.

Examples:-

11. عَبَقَ
عبق

ʿabaqa.

14. لَاقَى
لاقى

laʃiqa.

5. عَاطَفَ
عطف

ʿaṭafa.

8. وَكَفَ
وكف

wakafa.

12. سَاحَقَ
ساحق

saḥaqa.

15. طَاقَ
طاق

ṭaqa.

6. حَلَفَ
حلف

ḥalafa.

9. حَلَفَ
حلف

ḥalafa.

13. وَسَقَ
وسق

wasaga.

16. صَقَقَ
صقق

ṣaṣaga.

17. صَفَا

صفه

ṣafaqa.

18. عَالِي

عاله

ʿallaqa.

19. عَمُو

عمه

ʿamuqa.

20. رَهَو

رهه

rahaqa.

Note. In cursive script, final qaaf often resembles final nuun of the type ~ : the distinction between the two lies principally in the "head" of qaaf and in its greater curvature generally.

C. waaw: (و - و)

Examples:-

21. نُور

نور

nuurun.

22. جَوَد

جود

jawwada.

23. سَوِي

سوي

siwaa.

24. صَوْتُ

صوت

ṣawtun.

25. طَوُل

طول

ṭuulun.

26. مَقُول

مقول

maṣṣuulun.

27. قَوْمٌ

قوم

qawmun.

28. لُوطٌ

لوط

luuṭun.

29. مُوسَى

موسى

muusiiqaa.

5. The Functions of waaw-shape.

The following are the principal functions of the letter waaw:-

- (i) Bearer for hamzah in medial and final position: دَاوُدَ هَمَزَةً [waawu hamzatin].

Generally speaking, hamzah is written with waaw whenever dammah either precedes or follows, unless either of these positions is occupied by kasrah.¹

Examples:-

1. بَوُسَى

بوسى

baṣusa.

2. يُوْلِفُ

يولف

yuṣallifu.

3. يَبُوسَى

يبوسى

yabṣusu.

4. يُوْضَدُ

يوضد

yuṣṣadu.

5. دَنُوْ

دنو

ḍanuṣa.

Concluding notes on hamzah.

Some uncertainty exists when hamzah follows sukuun, witness

1. See above II,5(i).

the variants مَسْرُود and مَسْرُود [masruul].¹ This is perhaps in accord with the tacit implication in our examination of hamzah that neighbouring kasrah exerts the strongest "influence". The nature, i.e. "separate" or "inseparable", of the preceding letter is also an important factor. It is seemingly possible always to write medial hamzah independently when the preceding letter is a "separate", unless hamzah is vowelised with kasrah, when yaaʿf-shape is used:

e.g. مَقْرُود [maqrūʿatun], سَاءَلَا [saafala],
but مَسْرُود [musaaʿilun].

Similarly, both رُفُوس and رُفُوس [ruʿuus] are possible forms, while الرُّفُوس [al marʿuus], where in addition sukuun precedes, is to be preferred to الرُّفُوس :² contrast رُفُوس , where kasrah (long) follows.

hamzah as the final consonant of the word, following sukuun and preceding nunation, provides a good illustration of the closely-knit nature of grammatical, phonetic and written systems. Distinction must be made between the nominative and genitive nunations on the one hand, and the accusative nunation on the other. The former are regularly omitted before pause while the latter, at least in a "strict Classical"³ pronunciation, has a positive phonetic form. This distinction, phonetic and grammatical, is implied in the corresponding written forms.

1. ʿammah usually follows. The first variant shown is perhaps to be preferred.

2. But إِمْرَأَة [imraʿatun], NOT إِمْرُوءَة , and, of course, مَسْرُود [mas-ʿalatun], NOT مَسْرُود . When hamzah is vowelised with fathah and follows sukuun or fathah (short), no special remark is called for--see above, I, 1.

3. For example, in Koranic recitation.

Thus, taking the nominative, hamzah is written independently and the preceding letter has its final shape irrespective of its separate or inseparable nature:

e.g. جَيْفُن [jayfun], دَيْفُن [diffun],
 مَيْفُن [milfun], نَبِيْفُن [nabiifun],¹
 جُزْفُن [juzfun], مَرْفُن [marfun].

With the accusative nunation, however, the "separate"- "inseparable" differentiation is operative:

e.g. جَيْفَان [jayfan], دَيْفَان [diffan],
 مَيْفَان [milfan],²
but جُزْفَان (or جُزْفَان) [juzfan].

Without final nunation, the distinction is not operative:

جَيْفَان , مَيْفَان .

The account given under ʿalif, yaaʿf and waaw of the method of writing hamzah is by no means exhaustive, but the indications given should provide the student with a model which is generally acceptable.

(ii) Consonantal Function.³

As in the case of consonantal yaaʿf, "semi-vocalic" waaw is always initial in a syllable. "Diphthongal" waaw [aw] is always with sukuun, follows fathah and is either medial or final in a syllable. Doubling of the consonant--indicated by taʿdiid in a "pointed" text--may imply phonetic succession of "diphthongal" and "semi-vocalic" waaw, but a geminated labial consonant is equally possible.

1. More commonly نَبِيْیُّن [nabiyyun].

2. That neighbouring vowel-units have differential implications as to the writing of hamzah is further illustrated by the practice in some "schools" of distinguishing مَيْفَان [milfan] and مَرْفَان [marfan].

3. See above, II, 5(ii).

Examples:-

- | | | |
|---|--|---------------------------------------|
| 6. قَوْمٌ
قَوْمٌ
qawwama. | 7. مُقَاوِمٌ
مُقَامِمٌ
muqaawamun. | 8. اسْوَدَّ
اَسْوَدَ
siswadda. |
| 9. تَصْوِيرٌ
تَصْوِيرٌ
taṣwiirun. | 10. طَوِيلٌ
طَوِيلٌ
ṭawiilun. | 11. وَرَدَ
وَرَدَ
warada. |
| 12. أَوْ
أَوْ
ʾaw. | 13. يَوْمٌ
يَوْمٌ
yawmun. | 14. دَعَا
دَعَا
daḡaw. |
| 15. مَوْتُ
مَوْتُ
mawtun. | 16. جَوٌّ
جَوٌّ
jawwun. | 17. جَوْهَرٌ
جَوْهَرٌ
jawharun. |

(iii) The waaw of prolongation: الْوَاوُ اللَّيِّنُ [ʕal waawu llayyinatu]

The third and last of the "aids to reading". The waaw of prolongation is long ḡammah [uu]. It is written in a "pointed" text as ḡammah followed by a waaw which is medial or final in the syllable. Again, as with the yaaf of prolongation, a consonant must follow this waaw either in the same syllable or beginning the next. Both "semi-vocalic" and "lengthening"

waaw may be preceded by ḡammah--indeed, must be so in the second case--but the former above can--indeed, must--be followed by a vowel. Compare, for example, نُوْبٌ [nuubun] and نُوَبٌ [nuwabun].

Again as for yaaf,¹ "waaw tafdiid" preceded by ḡammah is not treated here as long vowel + consonant waaw, although at times there may be justification for this view and a transcribed form [uuw], e.g. نُوُجٌ [zuwwija]

Examples:-

- | | | |
|--------------------------------------|---------------------------------------|-------------------------------------|
| 18. تَقْوُلٌ
تَقْوُلٌ
taquulu. | 19. بُوُتٌ
بُوُتٌ
buyuutun. | 20. دُوُ
دُوُ
ḡuu. |
| 21. دُوُةٌ
دُوُةٌ
duuna. | 22. فُرُوُقٌ
فُرُوُقٌ
furuuqun. | 23. فُوُودٌ
فُوُودٌ
fuhuudun. |

1. See above, II,5(iii).

IX.

kaaf, laam.1. Isolated Forms.

<u>kaaf</u>	<u>laam.</u>
ك	ل
ك	ل

Notes.

(a) The first stroke of both letters is as for *ṣalif* but longer.

(b) The remaining strokes of *laam* are as for the last two strokes of *siin*, *ṣiin* (i), *ṣaad*, *ḍaad* (i).

(c) The second stroke of *kaaf* resembles the last strokes of *baaf*, *taaf*, *ṭaaf*, but has greater initial and final curvature.

(d) The third stroke of *kaaf*, gradually widening, is as for the first stroke of the "box" of *ṣaad/ḍaad*, but is somewhat thinner and longer.

(e) The last two strokes of *kaaf* are as for complete *daal/ḍaal*.

(f) ك is a regular variant of *kaaf*, occurring also finally.

2. Initial Forms.

Except before a letter consisting principally of a long vertical stroke, viz. *ṣalif*, *kaaf* and *laam*, the initial and medial

forms of *kaaf* and *laam* are, if we disregard *kaaf*'s additional stroke, the same.

ك. *kaaf* is provided with an initial "handle"-stroke, thus: This "handle" should not quite touch the upright. It is marked by slight wave-form, but this should not be exaggerated.

It should be noted that all "upright" strokes in *Ruḡḡah* writing tend to incline slightly forward; just as there would seem to be a natural tendency to slope the writing--in the reverse direction, of course--when we use a Roman script.

A. kaaf

(i) Before ا, ب (m. and f.), ل (m. and f.).

Examples:-

1. كَاتِبٌ	2. كَافٌ	3. كَلَفٌ
كاتب	كف	كلف
kaatibun.	ka kaffin.	kallafa.

4. كُلٌ

ك

kullun.

Notes.

(a) (k + *ṣalif*), (k + k), (k + l) are treated as digraphs. The first element (ك) is for practical purposes as for the "box" of *ṣaad/ḍaad*. The upright is the next stroke, and the "handle" added finally as shown.

It is important to achieve a sharp corner at the foot of the upright. Rounding is unacceptable.

Thus:

ط

(b) A variant of (kaaf + falif) is  (ب). Measurement of the form used in Example 1 above is .

(ii) Before the remaining letters.

Examples:-

5. كَتَبَ

كتب

kataba.

6. كَلَّ

كد

kuhlun.

7. كَذَبَ

كذب

kaḏibun.

8. كَرَبَ

كب

karbun.

9. كَبَّ

كب

kasbun.

10. كَسَيْبَ

كسب

ka ṣayyibin.

11. كَظِيمٌ

كظيم

kaḏiimun.

12. كَفَّيْرِهِ

كفيه

ka yaayrihi.

13. كَفَلَ

كفر

kafala.

14. كُم

كم

kummun.

15. كِهْ

كه

kinnun.

16. كَهْرَبَةٌ

كهبة

kahrabatun.

17. حَاكُ

حاد

haakahu.

18. كَوَى

كوه

kawaa.

19. حَاكِي

حاكي

haakaa.

Note. Notice the omission or obscuring of the joining-stroke before medial and final jiim, haaṣ, xaaṣ, medial and final miim, and final yaaṣ. This is equally so with laam before these letters (q.v.infra).¹ In cursive form, the joining-line frequently appears before jiim/haaṣ/xaaṣ and yaaṣ: thus, كى, كد.

B. laam.

(i) Before ا.

Example:-

20. لا

لا

laa.

Notes.

(a) The strokes and their order in the shape are as follows:-

لا

(b) The first stroke is as for the first stroke of daal/ḏaal. The second element is a somewhat larger variety of raaf/zaay. The final stroke is falif.

Size:

لا

(c) The Arab grammarians were at pains to establish the number of letters in their alphabet, but they have not always agreed among themselves. Discussion revolved principally

1. See above II,2,Note (e), and III,4,Note.

around the relationship between falif and hamzah, and especially on how the falif of prolongation should be regarded.

Certain grammarians were in favour of allotting the falif of prolongation independent status as a twenty-ninth letter of the alphabet, thus clearly separating hamzah and the falif of prolongation. Confusion is perhaps traceable to the late introduction of the letters of prolongation and to a fundamental fact of Arabic phonology, viz. that no syllable may begin with a vowel. All the "other" twenty-eight letters can begin a syllable and are all acrophonic, i.e. the name of each letter begins with that letter. The falif of prolongation was presumably felt to be different; it could not begin a syllable nor could it be called [aaʃ] (sc. without initial glottal stop [ʔaaʃ]): in both cases, hamzah or another consonant must precede. The same difficulty would have been encountered in the cases of the other letters of prolongation, waaw and yaaʃ, but they already had a consonantal function, so their status was assured. The independence of vocalic falif is assured by "supporting" it with laam, whence [laam falif]¹ sometimes appears as a twenty-ninth letter.

It is interesting to observe that the alphabet as given to some other languages which use it--Swahili, for example--retains ڤ as an independent letter.

(ii) Before the remaining letters.

Examples:-

21. لَبِى
لبى

labisa.

22. لَحم
لحم

lahmun.

23. لَدْنَه
لدنه

ladnun.

1. In some Arab countries pronounced as one word [laamaliif].

24. لَزِمَ
لزم

lazima.

25. لَسَ
لس

lasina.

26. لَصِقَ
لصق

laṣiqa.

27. لَطَمَ
لطم

laṭama.

28. لَغِبَ
لغب

laḡiba.

29. لَفَتَ
لفت

lafata.

30. لَكَمَ
لكم

lakama.

31. لَأَ
لا

lammaa.

32. لَهْ
له

lan.

33. لَهْ
له

lahu.

34. لَوْحٌ
لوح

lawhun.

35. لِي
لي

lii.

3. Medial Forms.

A. kaaf.

(1) Before ا, ك (m. and f.), ل (m. and f.).

Examples:-

1. سَكَا
سكا

ṣakaa.

2. سَكَاكُنْ
سكاكن

sikakun.

3. نَكَّالَا
نكالا

nakkala.

(ii) Before the remaining letters.

Examples:-

4. سَكَبَ

سكب

sakaba.

5. نَكَحَ

نكح

nakaha.

6. نَكِدَ

نكد

nakidun.

7. نَكَّرَ

نكد

fankara.

8. نَكَسَ

نكس

nakasa.

9. نَكَصَ

نكص

nakasa.

10. نَكَفَ

نكف

nakafa.

11. لَكُمُ

لكم

lakum.

12. مَكَّةَ

مكة

makkana.

13. نَكَّهَ

نكه

fakkahu.

14. نَكَوْتُ

نكت

fakawtu.

B. laam.(i) Before l.

Example:-

15. بَلَا

بلد

bilaa.

Notes.

(a) A common variant when laam + salif follow an inseparable letter is بلا (بلد) with curvature at the top of the up-right before the final sweep is made for laam.

(b) Form (ii) of initial baaf, taaf, thaaf, nuun, yaaaf, is, of course, a variant before لا. Thus:- بلا

(ii) Before the remaining letters.

Examples:-

16. قَلَبَ

قلب

qalaba.

17. فَاحَ

فاح

falaha.

18. قَلَدَ

قد

qallada.

19. هَلَزَوْهَ

هلزوه

halazuun.

20. غَلَسَ

غلس

yalasun.

21. خَلَسَ

خلس

xilṣun.

22. غَلَطَ

غلط

yalita.

23. عَلَفَ

علف

calafa.

24. عَلِمَ

علم

callaqa.

25. عَلَا

علا

callaka.

26. عَلَّلَ

علل

callala.

27. عَلَّمَ

علم

callama.

28. عَلَانُ

عَلَانُ

ḡalanun.

29. عَلَاهُ

عَلَاهُ

ḡallahu.

30. عَلَاهُم

عَلَاهُم

ḡallahum.

31. عَلَاوَتْ

عَلَاوَتْ

ḡalawtu.

32. عَلَايٌ

عَلَايٌ

ḡaliyyun.

4. Final Forms.

A. kaaf.

Examples:-

1. بَا

بَا

bika.

2. هَا

هَا

hakka.

3. سَا

سَا

ṣamsaka.

4. نَسَا

نَسَا

naṣṣuka.

5. غَلَطَا

غَلَطَا

ḡalaṭuka.

6. دَعَا

دَعَا

daḡka.

7. سَفَا

سَفَا

safaka.

8. عَلَاكَ

عَلَاكَ

ḡallaka.

9. عَمَلَا

عَمَلَا

ḡammuka.

10. أَنَهَا

أَنَهَا

ṣanhaka.

B. laam.

Examples:-

11. قَبَلْ

قَبَلْ

qabila.

12. كَهْلْ

كَهْلْ

kuhlun.

13. تَوَسَّلْ

تَوَسَّلْ

tawassala.

14. تَوَصَّلْ

تَوَصَّلْ

tawaṣṣala.

15. رَطْلْ

رَطْلْ

raṭlun.

16. بَغْلْ

بَغْلْ

baylun.

17. نَقَلَ

نَقَلَ

naqala.

18. كَاظَلَ

كَاظَلَ

kalkalun.

19. عَمِلْ

عَمِلْ

ḡamila.

20. كَهْلْ

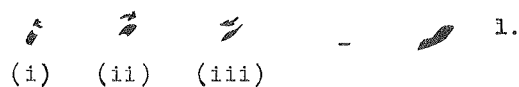
كَهْلْ

kahlun.

X.

miim.1. Isolated Form.

Apart from being rather smaller and less horizontally disposed, the first three strokes of isolated miim are as for medial ʿayn/yaʾyn.



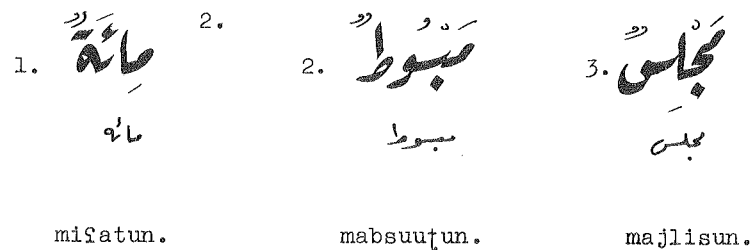
The continuation of the third stroke is as follows:-



For the final stroke the nib is rotated to a vertical position in order to achieve a thin stroke:-

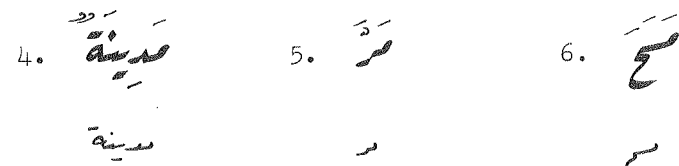
2. Initial Form: (-)

Examples:-



1. See above, VII,3.

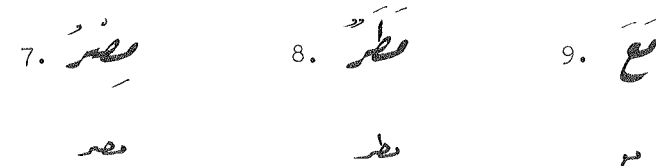
2. ʿalif here is archaic and not pronounced. The word is often written مِسَّة .



madiinatun.

marra.

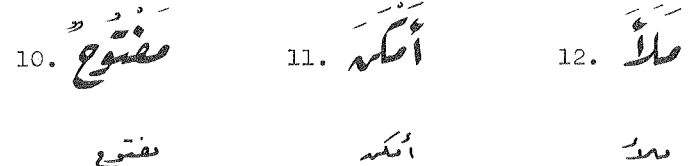
masaha.



miṣru.

maṭarun.

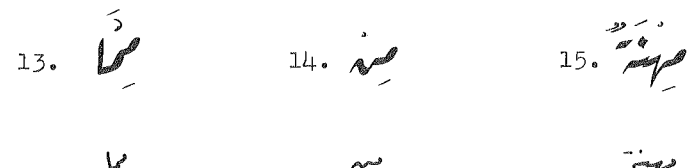
maḡa.



maftuuhun.

ʿamkana.

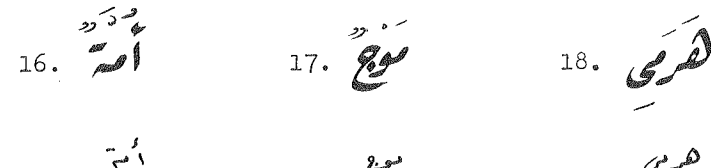
malaḡa.



mimmaa.

min.

mihnatin.



ʿummatun.

mawjun.

haramii.

Note: In cursive writing the "blob" of miim frequently resembles faaʿ. The letter appears often in the form of a small circle or triangle, e.g. مِمْ .

3. Medial Form: (س-س)

Examples:-

1.

سا

mimmaa.

2.

قمت

qumtu.

3.

سامي jun.

4.

سما

sammada.

5.

فسم

fasmaru.

6.

لسا

lamasa.

7.

قام

qamaṣa.

8.

سات

samaṭa.

9.

غمق

gumqun.

10.

سماكن

samakun.

11.

سال

samala.

12.

سمما

sammama.

13.

سمان

simanun.

14.

فسمه

fismuhu.

15.

فسمهم

fismuhum.

16.

يوسمو

yusammuuna.

17.

فسمي

fismii.

Notes.

- (a) At the conclusion of the preceding joining-line, a short stroke is drawn downwards in the direction of minimum thickness, before commencing the "head" of miim: , . The same thing is done in order to accommodate the "bend-back" before medial and final jiim/haaf/xaaf and final yaaṣ. This does not apply when the preceding letter is kaaf or laam.¹

- (b) In cursive form, it is often difficult to distinguish between medial miim and medial jiim/haaf/xaaf.

4. Final Form.

Examples:-

1.

قامم

qaaṣimun.

2.

رام

rahima.

3.

قام

qasama.

4.

فصم

faṣama.

5.

لطم

laṭama.

6.

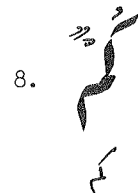
لام

layamun.

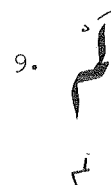
1. See above, IX,2,A(ii), Note.

7. 

famun.

8. 

kummun.

9. 

lam.

10. 

hum.

XI.

haaf.

Of all the Arabic letters, haaf is probably the least uniform as to shape. Medial and final haaf each have two variant forms. There is thus a total of six shapes:-

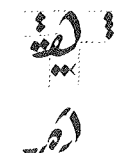
<u>Isolated.</u>	<u>Initial.</u>	<u>Medial.</u>	<u>Final.</u>
			 (a)

1. Isolated Form.



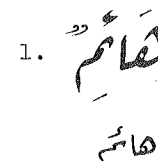
This form of the letter is acorn-shaped. The curvature of the upper half is much more marked than that of the lower. The shape is perhaps best made in two halves:  and .

2. Initial Form.

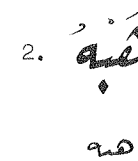


The first stroke of the shape is approximately as for the three-dots symbol (). The second stroke resembles fa'if but is more sloping and, contrary to fa'if, is slightly curved. The remainder of the shape may be looked upon as medial faaf/qaaf. In this "isolated" form, the shape is given a final "tail".

Examples:-

1. 

haafimun.

2. 

habhu.

3. 

hajama.

4. هَدَرَ 5. أَهْرَقَ 6. هَفَّ

هَدَرَ

أَهْرَقَ

هَفَّ

hadara.

sahraqa.

haffa.

7. هَسَرَ 8. هَطَلَ 9. هَفَا

هَسَرَ

هَطَلَ

هَفَا

hasara.

hatala.

hafa.

10. هَكَّذَا 11. هَلَّ 12. هَمَّ

هَكَّذَا

هَلَّ

هَمَّ

haakaḏaa.

hal.

hamma.

13. هُنَّا 14. جَاهُ 15. هُوَ

هُنَّا

جَاهُ

هُوَ

hunna.

jaahuhu.

huwa.

16. هِيَ

هِيَ

hiya.

3. Medial Form.

There are two variant shapes of medial haaʿ. They are

(i)  and (ii) .

The two are quite interchangeable in Arabic,¹ but form (ii) is the commoner and therefore to be preferred. It is almost exclusively used in the cursive writing of Ruqʿah. Before this second form, the joining-line from the preceding letter is regularly dispensed with in cursive form, and may equally be omitted in the calligraphic rendering. In the calligraphic examples given below, however, a preceding joining-line has been included wherever possible.

Thus, for Example 5 below, there are three possible renderings:-

(i) واجهت (ii) واجهت (iii) واجهت

The method of joining medial haaʿ form (ii) to a following letter varies with the letter.

(i) Before ع (m. and f.), م (m. and f.), ح (f.).

Examples:-

1. نَجَّحَ 2. طَهَّمَ 3. فَهِيَ

نَجَّحَ

طَهَّمَ

فَهِيَ

nahaja.

tahhama.

fa hiya.

Note: The "bridge" junction would appear optional before miim, but is compulsory before jiim/haaʿ/xaaʿ and final yaaʿ.

1. It is interesting to observe that Urdu has profited from the existence of these two variants, and has allotted a clearly defined function to each. Thus, "two-eyed h"--as ه is called in the Indian continent--is used to point a very significant phonological feature of the language, symbolising the aspiration of a preceding plosive consonant; the second variant symbolises breathiness, initial, final or throughout the syllable.

(ii) Before the remaining letters.

Examples:-

4. 
bihaa.5. 
waajahtu.6. 
suhdun.7. 
sahara.8. 
muhrun.9. 
nahafa.10. 
nahaqa.11. 
lahafa.12. 
raffahaka.13. 
kahlun.14. 
ihnun.15. 
raffahahu.16. 
fa huwa.

Note. The junction of the preceding joining-line and the first stroke of medial haaʃ is inevitably slightly rounded, in the calligraphic form, since the first stroke of haaʃ has slight curvature; in cursive form, however, the sweep-down from the preceding letter is usually without interruption.

4. Final Form.

There are two variant final forms of haaʃ:-

(i)  (ii) 
 

Form (ii) has a slight ascent before the final downstroke and the joining-line is characterised by general curvature. The thin downstroke is on the face of it all that belongs to final haaʃ in this form, but the shape of the preceding joining-line is characteristic.

taaʃ marbuuʃah.

The final and isolated forms of haaʃ, with the addition of the two dots of taaʃ, are used for the feminine and unit-ending -atun. This form ʃ is called "taaʃun marbuuʃatun" (تاء مربوطة) as distinct from "taaʃun maftuuḥatun" (تاء مفتوحة) or "taaʃun ʔawillatun" (تاء طويـلة)---sc. ت. The first term refers apparently to the phonetic function of the shape ʃ, while the other two refer simply to the shape ت.

The feminine ending in the nominative and genitive forms usually has the phonetic form -ah when final, i.e. before pause. When the termination is no longer final, [t + vowel (+ nunation)] returns, hence "linking (lit. "linked") t".

Examples:-

1. رَبُّهُ (ربه) 2. حُجَّتُهُ (حجة) 3. بَأْسُهُ (بأسه)

رَبُّ (ربه) حُجَّة (حجة) بَأْس (بأسه)

rabbuhu.

hujjatun.

ba'suhu.

4. قِصَّةُهُ (قصة) 5. غَلَطُهُ (غلطه) 6. دَعَا (دعوة)

قِصَّة (قصة) غَلَط (غلطه) دَعَا (دعوة)

qisṣatun.

ḡalṭatun.

da'atun.

7. دَفْعُهُ (دفعه) 8. دَكَّةُ (دكة) 9. عَادِلَةٌ (عادلة)

دَفْع (دفعه) دَكَّة (دكة) عَادِلَةٌ (عادلة)

daffatun.

dakkatun.

ʿaādilātun.

10. عَمَّةُ (عمه) 11. وَاجِهُهُ (واجهه)

عَمَّة (عمه) وَاجِه (واجهه)

ammaṭun.

waajahahu.

XII.

CONCLUSION.1. Multiliteral Words.

The systematisation of the Arabic letters' shapes has been exemplified for the most part in word-shapes of three letters; the principles set forth are, of course, equally applicable to all words, whatever their number of component letters.

Examples:-

1. يَتَخَذُونَ 2. يَتَّبِعُونَ 3. يَتَجَبَّهُونَ 1.

يَتَخَذُونَ

يَتَّبِعُونَ

يَتَجَبَّهُونَ

yastaxḏimuuna.

yatabannawna.

yatanaajja'uuna.

4. يَتَسَنَّبُونَ 5. يَتَقَطَّرُونَ 6. سَتَقْبَلُونَ

يَتَسَنَّبُونَ

يَتَقَطَّرُونَ

سَتَقْبَلُونَ

yataṣannaḡuuna.

yastaḡḏimuuna.

mustaqbiluuna.

7. سَيَقْظَمُونَ

سَيَقْظَمُونَ

8. الْقُطْنَيْنِ

الْقُطْنَيْنِ

sayastaḡḏimuuna.

ʿal quṣṭanṭiniyyatu.

1. The "special" shape--see above, II,3(111)--is not used for the second letter when the third letter has the special "bridge" shape before jiim, miim and final yaaʿ.

2. The Letters In Relation To The Line Of Writing.

We are trained as children to write our native roman scripts in strict relation to a horizontal line across the page. We are not allowed to perpetrate, say:-

"H^e c_am^e st^{ra}ight to the p^{oi}nt."

This horizontal line--imaginary, of course--is equally necessary to the acceptable writing of Arabic, yet our efforts all too often approximate to the above multi-directional monstrosity.

The lowest edge of most of the Arabic letters in isolation should touch the "line"; some, however, - viz. jiim/haaf/xaaf, ʿayn/yayn, miim and medial haaf (form ii) - partially descend below the line. The lower curved strokes of siin/jiin (forms i and ii), and ʿaad/daad (forms i and ii) may also be projected below the line.

The relation of shapes to the line is as follows:-

..... ا ب ج د ر س ه ط ع ف ق

..... ل م ن ه و ی

This is not, however, the complete story. Given that, in Ruqʿah, the angle of the joining-line remains for practical purposes constant (/), it becomes important to consider whether a following letter involves descent in comparison with the preceding letter or letters. The structure as a whole of the Arabic written word has already been stressed; it is no less important for our present purpose. Thus the miim of م [mawt] must be written at a higher level than the miim of مات [maata] because of the descent required in the case of following و, compared with the ascent of following ا. The effect of following descent may not be confined to the preceding letter, but can be felt at a considerable distance. Thus the waaw of

ستقبلون (mustaqbiluuna) influences the general and individual

level of six letters preceding it. It is necessary, therefore, to plan ahead. Take, for example, the name [ʿibraahiimu]; before writing it, the student should consider the facts that:

(i) ʿalif must touch "the line".

(ii) raaf must touch "the line"; therefore, baaʿ must be started fairly high.

(iii) miim is a "descender"; therefore, haaʿ must be "high".

Thus:-

1. 

There are occasions when the calligrapher, exercising the prerogative of his art, transposes letters,² words or bits of words, placing them, for example, above or below other letters or words in order, say, to fill up an offending blank space. Such occasions are, however, comparatively rare in Ruqʿah, and the practice is to be avoided, at least by the beginner.

In cursive writing, the need for greater speed produces anomalies, but an overall adherence to the principles outlined above is still maintained.

A quick appreciation of the accuracy with which these principles have been followed can be obtained by rotating the paper or book through 90° and, with the eye on the level of the paper, looking along the lines.

3. The Numerals.

The numerals, in their calligraphic and cursive forms, are as follows:-

• ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩
· ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩

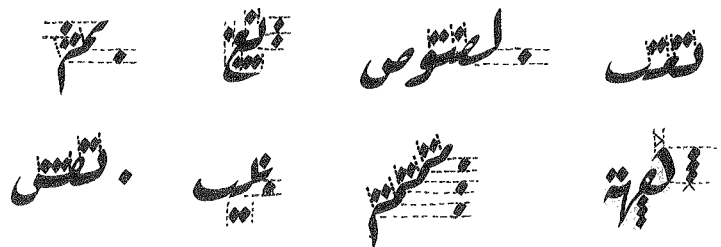
(ʿifrun, waahidun, ʿiʿnaani, ʿalaaʿatun, ʿarbaʿatun, xamsatun, sittatun, sabʿatun, ʿamaaniyatun, tisʿatun, ʿaʿaratun).

1. For the position of the second ʿalif, see I,3(iv).

2. Thus ʿalif--in rather shortened form--is subject to frequent levitation.

4. We have noted certain possibilities of confusion in the cursive form of Rughah, but in the main, the principle of differentiation is applicable equally to the written as to the spoken form of a language, however much individual variation is found from writer to writer. Thus, the highest common factor of all varieties of medial baaʿ/taaʿ/ṯaaʿ/nuun/yaaʿ, is prominence above the surrounding joining-lines; medial jiim/ḥaaʿ/xaaʿ, and medial miim are characterised by descent from the level of the preceding joining-line and by a "bending-back"¹ before proceeding to the next letter; the unbroken nature of the stroke and its relative length reveal initial and medial siin/jiin,² and so on.

5. In both the calligraphic and cursive forms, but especially in the former, care must be taken to ensure, not only that the individual parts of a letter are so proportioned as to constitute an acceptable whole, but also that the letters are in correct mutual proportion within the word, and the word in turn within the word-group.



6. Remember that, when using a reed-pen, the size of your letters depends upon the width to which the nib has been cut. The narrower the nib, the smaller the letter and word. Remember, too, the relatively constant angle at which the nib is maintained; this fact, together with the more or less constant slope of the joining-strokes,

1. This "bend-back" may sometimes appear in cursive writing as an approximately vertical stroke, but it is never drawn from right to left: — or — but never —).

2. A long unbroken line is sometimes used for purely artistic effect between two letters - most frequently perhaps before final haaʿ (ھ). This practice, however, is relatively rare, and the stroke is usually distinguishable from siin/jiin by the greater length of stroke employed.

is responsible for producing effects of parallelism, deviation from which is unacceptable.



7. Finally, here are a few random examples--frequently seen--of how NOT to write Arabic. Their demerits are clearly due to an unenlightened and unsuccessful imitation of Nasx forms.

المبتدأ	المبتدأ	نور	نهار	حارة	حارة
فتح	فتح	شهور	شهور	مظلم	مظلم
سائح	سائح	كلاب	كلاب	اشنان	اشنان
بالكل	بالكل	صحراء	صحراء	إمرؤ	إمرؤ
صحيح	صحيح	ريح	ريح	لها	لها
صاحب	صاحب	شمس	شمس	اسم	اسم
شيخ	شيخ	حجر	حجر	لعمهم	لعمهم
الرجاء	الرجاء	عين	عين	للحق	للحق
كسر	كسر	مفتاح	مفتاح	شجر	شجر
لكن	لكن	زيد	زيد	أبن	أبن
زكاة	زكاة	ضرب	ضرب	مع السلامة	مع السلامة
بحور	بحور	حم	حم	معتهد	معتهد
ميت	ميت	أبيض	أبيض	كبير	كبير
طالع	طالع	ترجم	ترجم	القاضي	القاضي
ملوك	ملوك	جزيرة	جزيرة	حسن	حسن
ميزان	ميزان	سوق	سوق	عريض	عريض

APPENDIX A.¹

1.(a)

سأل أحمد ملاحاً: "أيه مات أبوك؟" فأجاب
الملاح: "في مركب كان يركبه في البحر" وأيه
مات جدك؟ "هو أيضاً مات في مركب كان
يركبه في البحر" ولا تخاف أنه تركب مركباً بعد
ذلك؟ فقال الملاح: "أيه مات أبوك؟"
"على فراشه" "وجده؟" "على فراشه" وأنت
لا تخاف أنه تنام على الفراشه بعد ذلك؟

(b)

سأل أحمد ملاحاً: "أيه مات أبوك؟" فأجاب الملاح: "في مركب
كان يركبه في البحر" وأيه مات جدك؟ "هو أيضاً مات في مركب
كان يركبه في البحر" ولا تخاف أنه تركب مركباً بعد ذلك؟ فقال
الملاح: "أيه مات أبوك؟" "على فراشه" "وجده؟" "على فراشه" وأنت
لا تخاف أنه تنام على الفراشه بعد ذلك؟

(c)

saʕala ʕahmadu mallaahan: 'ʕayna maata ʕabuuka?'
fa ʕajaaba l mallaahu: 'fii markabin kaana yarkabuhu
fii l bahri.' 'wa ʕayna maata jadduka?' 'huwa ʕaydan
maata fii markabin kaana yarkabuhu fii l bahri.' 'wa
laa taxaafu ʕan tarkaba markaban baʕda ʕaalika?' fa
qaala l mallaahu: 'ʕayna maata ʕabuuka?' 'ʕalaa
firaafihi.' 'wa jadduka?' 'ʕalaa firaafihi.' 'wa
ʕanta laa taxaafu ʕan tanaama ʕalaa l firaafi baʕda
ʕaalika?'

-oOo-

2.(a)

لهرمانه وجدتا قطعة جبهه وذهبتا بها إلى
القردي يقسمها بينهما فأخذ القردي الجبة
وقسمها إلى قسميه أحدهما أكبر منه الآخر ثم
وضع كل واحد من القسميه في كفة من ميزانه
فرجح القسم الأكبر فأخذ منه قليلاً بأسنانه
وأكله وقال: "أريد أنه أساويه بالأصغر"
ولكنه إذ كان ما أضده منه أكثر من اللازم
رجح الأصغر ففعل بهذا ما فعله بذلك ثم

1. The following specimen passages have been selected from ARABIC
LANGUAGE AND GRAMMAR by J. Kapliwatzky.

فعل بذلك ما فعله بهذا وما زال يأكل مما
رجع منه التسمية حتى أكل الجبنة كلها

(b)

هزمته وجمعت قطعة جبنة وذهبتا به إلى القدر كن يقسم بينهما
فأخذت القدر الجبنة وقسمت إلى قسمين أحدهما أكبر منه الآخر ثم وضع
كل واحد من القسمين في كفة من ميزانه فرجع القسم الأكبر فأخذ منه
قليلاً بأسنانه وأكله وقال: "أريد أنه أسدي به الأصغر" ولكنه
إذا كان ما أخذه منه أكثر من الآخر فرجع الأصغر ففعل بهذا ما
فعل بذلك ثم فعل بذلك ما فعله بهذا وما زال يأكل مما رجع منه
القسم حتى أكل الجبنة كلها

(c)

hirrataani wajadataa qitgata jubnin wa ðahabataa
bihaa filaa l qirdi kay yaqsimahaa baynahumaa. fa
ṣaxaḍa l qirdū l jubnata wa qasamahaa filaa qismayni
ṣaḥaduhumaa ṣakbaru min a l ṣaaxari. Qumma waqṣa
kulla waahidin min a l qismayni fii kaffatin min miizaa-
nihi fa rajaha l qismu l ṣakbaru fa ṣaxaḍa minhu qaliilan
bi ṣasnaanihi wa ṣakalahu wa qaala: 'ṣuriidu ṣan ṣusaa-
wiyahu bi l ṣaṣyari.' walaakin fið kaana maa ṣaxaḍahu
minhu ṣakḙara min a l laazimi rajaha l ṣaṣyaru fa faḡala
bi haḁḁaa maa faḡalahu bi ḁaalika Qumma faḡala bi ḁaali-
ka maa faḡalahu bi haḁḁaa wa maa zaala yaḡkulu mimmaa
rajaha min a l qismayni hatta ṣakala l jubnata kullahaa.

3.(a)

فتح رجل دكان سمسك وعلق فوق بابه لوحاً
صغيراً كتب عليه "هنا يباع السمسك" فجاء أحد
أصدقائه وقال له: "لماذا كتبت على اللوح
كلمة 'هنا' ألا يباع السمسك إلا في دكانك؟"
فحذف صاحب الدكان كلمة 'هنا' ثم جاء
صديق آخر فقال لصاحب الدكان: "لماذا
كتبت على اللوح كلمة 'يبيع' ألا يفهم الناس
أنك لا توزع السمسك مجاناً؟" فحذف كلمة 'يبيع'
ثم جاء صديق ثالث وقال: "لماذا كتبت
كلمة 'السمسك' ألا يراه الناس ولا يسمونه؟"
فشرع صاحب الدكان اللوح

(b)

فتح رجل دكانه سلة وعلمه فوقه بأنه لونها صغيرا كتب عليه
 "هنا يباع بسك" فجاء أحد أصدقائه وقال له: "لماذا كتبت يا
 اللوح كلمة 'هنا'؟" يباع السك ولد في دكانه؟" فحذف صاحب
 الدكان كلمة 'هنا' ثم جاء صديقه آخر فقال لصاحب الدكان:
 "لماذا كتبت يا اللوح كلمة 'يبيع'؟" يبيع الناس أنك لا تبيع
 بسك بماذا؟" فحذف كلمة 'يبيع' ثم جاء صديقه ثالث وقال:
 "لماذا كتبت كلمة 'بسك'؟" يبيع الناس ولد يشبه؟"
 ففتح صاحب الدكان اللوح

(c)

fataha rajulun dukkaana samakin wa gallaqa fawqa
 baabihi lawhan sayiiran kutiba galayhi: 'hunaa yubaa-
 gu l samaku.' fa jaa'a sahadu sa'diqaafihi wa qaala
 lahu: 'limaa'aa katabta galaa l lawhi kalimata 'hunaa'.
 fa laa yubaa'gu l samaku fillaa fii dukkaanika?' fa
 ha'afa saahibu l dukkaani kalimata 'hunaa'. Oumma
 jaa'a sa'diiqun saaxaru fa qaala li saahibi l dukkaani:
 'limaa'aa katabta galaa l lawhi kalimata 'yubaa'gu'.
 fa laa yafhamu l naasu sannaka laa tuwazzi'gu l samaka
 majjaanan?' fa ha'afa kalimata 'yubaa'gu'. Oumma
 jaa'a sa'diiqun saali'oon wa qaala: 'limaa'aa katabta
 kalimata '[fa] l samaku' fa laa yaraahu l naasu wa laa
 yafummuunahu?' fa naza'a saahibu l dukkaani l lawha.

4.(a)

رأى ملك شيخا واحدا يغرس نخلا فقال له:
 "أيها الشيخ، أتأمل أنه تأكل منه ثمرة هذا النخل
 وهو لا يثمر إلا بعد سنين كثيرة؟" فقال الشيخ:
 "أغرس النخل ليأكل أصدادي منه ثمرة كما أكلت
 أنا مما غرس جدي" فاستحس الملك ذلك وأعطاه
 عشرين دينارا فأخذها الشيخ وقال: "أيها الملك
 لقد أكلت أنا بنفسى منه ثمرة هذا النخل"
 فتعجب الملك منه كلامه وأعطاه عشرين دينارا
 أخرى فأخذها الشيخ وقال: "أيها الملك وأعجب
 منه كل شيء أنه النخل قد أثمر السنة مرتين"
 فتعجب الملك منه كلامه وأعطاه عشرين
 دينارا أخرى

(b)

رأى الملك شيئا واحداً يفرض نفسه فقال له: "أيها الشيخ أتتوّل أمّه
تأكل من ثمرة هذا الثمن وهو يدعى ثمر الرند بعد سنين كثيرة؟" فقال
الشيخ: "أفترض الثمن ليأكل أفعاله من ثمرة كما أكلت أنا مما فرض
جدي" فاستحسنه الملك ذلك وأعطاه عشرة دينارات فأخذها الشيخ
وقال: "أيها الملك لقد أكلت أنا بنفسى من ثمرة هذا الثمن"
فتعجب الملك من كلامه وأعطاه عشرة دينارات أخرى فأخذها
الشيخ وقال: "أيها الملك وأتعجب من كل شيء رآته الثمن قد أثمر
السنه مرتين" فتعجب الملك من كلامه وأعطاه عشرة دينارات أخرى

(c)

rafaa malikun jayxan waahidan yayrisu naxlan fa
qaala lahu. 'sayyuhaa l jayxu. fa tuṣammilu fan taṣ-
kula min ʿamari haadaa l naxli wa huwa laa yuʿmiru
ṣilla baḡda siniina kaʿiiratin?' fa qaala l jayxu:
'sayrisu l naxla li yaṣkula ṣahfaadii min ʿamarihi ka-
maa ṣakaltu sana mimmaa yaṣasa jaddii.' fa staḥsana
l maliku ḡaalika wa ṣaḡṭaahu ḡifriina diinaaran fa ṣa-
xaḡahaa l jayxu wa qaala. 'sayyuhaa l maliku. laḡad
ṣakaltu sana binafsii min ʿamari haadaa l naxli.' fa
taḡajjaba l maliku min kalaamihi wa ṣaḡṭaahu ḡifriina
diinaaran ṣuxraa fa ṣaxaḡahaa l jayxu wa qaala: 'say-
yuhaa l maliku. wa ṣaḡjabu min kulli jayṣin ṣanna l
naxla qad ṣaʿmara l sanata marratayni.' fa taḡajjaba
l maliku min kalaamihi wa ṣaḡṭaahu ḡifriina diinaaran
ṣuxraa.

5.(a)

صل رجل مرة حزمة طيب من الغابة القريبة
إلى بيته فنقلته عليه فلما تعب من حملها
رمى بها عنه كتفه ودعا على نفسه بالموت
فكفّر له الموت وقال: "ها أنا ذا لما ذا
دعوتنى؟" فقال الرجل: "دعوتك لتحملنى
حزمة الطيب هذه على كتفى"

(b)

صل رجل مرة حزمة طيب من الغابة القريبة إلى بيته فنقلته
عليه فلما تعب من حملها رمى بها عنه كتفه ودعا على نفسه بالموت
فكفّر له الموت وقال: "ها أنا ذا لما ذا دعوتنى؟" فقال الرجل:
"دعوتك لتحملنى حزمة الطيب هذه على كتفى"

(c)

hamala rajulun marratan huzmata ḡajabin min a l
yaabati l qariibati ṣilaa baytihi fa ʿaḡulat ṣalayhi.
fa lammaa taḡiba min ḡamlihaa ramaa bihaa ḡan katifihi
wa daḡaa ḡalaa nafihi bi l mawti. fa ṣaxaḡa lahu l
mawtu wa qaala: 'haa sana ḡaa. limaada daḡawtani?'
117

fa qaala l rajulu: 'daɣawtuka li tuhammilanii huzmata
l haɣabi haaɗihi ɣalaa katifii.'

-000-

6.(a)

كان صياد يصيد عصافير في يوم بارد فكان
يذبحها والدروع قيل له عيني من شدة البرد
فقال أهد العصفير لصاحبه: "لا تخف من
هذا الرجل ألا تراه يبكي؟" فقال له الآخر
"لا تنظر إلى دموعه بل إلى ما تصنع يده"

(b)

كان صياد يصيد عصافير في يوم بارد فكان يذبحها والدروع
قيل له عيني من شدة البرد فقال أهد العصفير لصاحبه:
"لا تخف من هذا الرجل ألا تراه يبكي؟" فقال له الآخر: "لا تنظر
إلى دموعه بل إلى ما تصنع يده"

(c)

kaana sayyaadun yaɣiidu ɣaɣaafiira fii yawmin baa-
ridin fa kaana yaɗbahuhaa wa l dumuugu tasiilu min ɣay-
nayhi min fiddati l bardi. fa qaala sahaɗu l ɣaɣaafi-
ri li ɣaahibihi: 'laa taxaf min haaɗaa l rajuli. ɣa
laa taraahu yabkii?' fa qaala lahu l ɣaaxaru: 'laa
tanɗur ɣilaa dumuugihi bal ɣilaa maa taɣnaɣu yadaahu.'

7.(a)

كان لرجل بغاء جميلة تعرف الكلام وإذا
مر بها رجل قالت له "نهارك سعيد يا أخي"
وكانت تخرج إلى البستان بعد الظهر وتنتظر
صاحبها إلى أنه يرجع من دكانه وعندما تراه
كانت تقول "يا عمي خذني إلى البيت"
فضاعت البغاء يوما فكان صاحبها يسأل
كل الناس عنها فقال له أحد الرجال: "إنني
سمعت صوت بغاء في بيت جاري"
فذهب صاحب البغاء إلى جاري ذلك
الرجل وسأله عن البغاء فلما سمعت
صوت صاحبها قالت: "يا عمي خذني إلى
البيت" فدخل الرجل وأخذها من بيت الجاري

(b)

كانه لربيل ببغار صبيته تعرف الكلام ولما مبرك رجل قالت
له "نكرت سميت يا اخي" وكانت تمنع يا البتانه بعد النظر
وتنظر صاحبه يا انه يبيع سه دكانه وعندها تراه كانت تقول
"يا عمي فذني يا البيت" فضاعت الببغار يوما فكانه صاحبه
يسأل كل الناس عنك فقال له احد الرجال: "رني سمعت صوت
ببغار يا بيت هاري" فذهب صاحبه الببغار يا جاز ذلك
الرجل وسأله عن الببغار فلما سمعت صوت صاحبه قالت:
"يا عمي فذني يا البيت" فدخل الرجل وأخذها من بيت السارة

(c)

kaana li rajulin babayaaſu jamiilatun taſrifu
l kalaama wa ſiḏaa merra bihaa rajulun gaalat lahu:
'nahaaruka saſiidun yaa ſaxii.' wa kaanat taxruju
ſilaa l bustaani baſda l ḏuhri wa tantaḏiru ſaahiba-
haa ſilaa ſan yarjiſa min dukkaanihi wa ſindamaa ta-
raahu kaanat taquulu: 'yaa gammii xuḏnii ſilaa l
bayti.' fa qaaſat i l babayaaſu yawman fa kaana
ſaahibuhaa yaſſalu kulla l naasi ſanhaa fa qaala lahu
ſahadu l riſaali: 'ſinnii samiſtu ſawta babayaaſa
fii bayti jaarii.' fa ḏahaba ſaahibu l babayaaſi
ſilaa jaari ḏaalika l rajuli wa saſalahu ſan i l ba-
bayaaſi. fa lammaa samiſat ſawta ſaahibihaa gaalat:
'yaa gammii xuḏnii ſilaa l bayti.' fa daxala l ra-
julu wa ſaxaḏahaa min bayti l saariqi.

-oOo-

8.(a) [Abridged from the original]

أُنشئت جمعية في إحدى المدن غايتها محاربة
الأمية ففتحت هذه الجمعية مدارس ليلية
في القرى والمدن لتعليم الفلاصية والعلم
القراءة والكتابة فأرسلت هذه الجمعية يوما
مفتيا إلى إحدى القرى يحمل هدايا للذرية
يتعلمون في هذه المدارس الليلية فجميعا
لهم فاجتمع الفلاصوه صوله فدعا المفتي
امراة منهم وطلب منها أن تقرأ كلمة
أشار إليها في كتاب كانه في يده فقرأت
بصوت عال "منديل" فقال لها "أهنت"
وأعطاهما منديل ثم دعا رجلا وطلب منه
أنه يقرأ كلمة أشار إليها فقرأ بسرعة
"نور" وكانت الكلمة شيئا آخر فقال له

الفتى "أنظر جيداً واقرأ" فنظر الرجل
مرة أخرى وقال "نور" فقالت زوجته
وقالت "زوجي يحبه القراءة ولكنه في
حاجة سديدة إلى نور يحرق به الأرض"

(b)

أُنشئت جمعية في إحدى المدن غايتها العناية بالكتب ففتحت
هذه الجمعية مدارس ليلية في القرى والمدن لتعليم الفتيات
والرجال القراءة والكتابة فأرسلت هذه الجمعية يوماً مفتوحاً
إلى إحدى القرى يحمل هذا اللغز يتعلمونه في هذه المدارس
الليلية تسجيلاً لهم فاجتمع القادرون حول هذا المفسد
امرأة منهم وطلب منه أن يقرأ كلمة أشار إليها في
كتاب كان في يده فقرأت بصوت عال "منين" فقال له
"أكنيت" وأعطاه منين ثم دعا رجلاً وطلب منه أن
يقرأ كلمة أشار إليها فقرأ بصوت عال "نور" وكانت الكلمة
شيئاً آخر فقال له المفسد "أنظر جيداً واقرأ" فنظر الرجل

مرة أخرى وقال "نور" فقالت زوجته وقالت "زوجي يحبه القراءة"

ولكنه في حاجة سديدة إلى نور يحرق به الأرض"

(c)

ḡunḡiḡat jamḡiyyatun fii ḡihḡaa l muduni yaayatu-
haa muhaarabatu l ḡummiyyati fa fatahat haaḡihi l jam-
ḡiyyatu madaarisa layliyyatan fii l quraa wa l muduni
li taḡliimi l fallaaḡiina wa l ḡummaali l qiraafata wa
l kitaabata fa ḡarsalat haaḡihi l jamḡiyyatu yawman
mufattiḡan ḡilaa ḡihḡaa l quraa yaḡmilu hadaayaa li l
laḡiina yataḡallamuuna fii haaḡihi l madaarisi l lay-
liyyati taḡjiigan lahum fa ḡtamaḡa l fallaaḡuuna haw-
lahu fa daḡaa l mufattiḡu mraḡatan minhum wa ḡalaba
minhaa ḡan taḡraḡa kalimatan ḡaḡaara ḡilayhaa fii ki-
taabin kaana fii yaḡihi. fa qaraḡat bi ḡawtin ḡaalin:
'mindiilun.' fa qaala lahaa: 'ḡahsanti.' wa ḡaḡ-
ḡaaha mindiilan. ḡumma daḡaa rajulan we ḡalaba min-
hu ḡan yaḡraḡa kalimatan ḡaḡaara ḡilayhaa. fa qaraḡa
bi surḡatin: 'ḡawrun.' wa kaanat i l kalimatu ḡay-
ḡan ḡaaxara. fa qaala lahu l mufattiḡu: 'ḡunḡur
ḡayyidan wa qraḡ.' fa naḡara l rajulu marratan ḡux-
raa wa qaala: 'ḡawrun.' fa qaamat zawḡatuhu wa qaa-
lat: 'zawḡii yuḡsinu l qiraafata walaakinnaḡu fii
haaḡatin ḡadiidatin ḡilaa ḡawrin yaḡruḡu bihi l ḡarḡa.'

-oOo-

9.(a)

أخبار محلية

القدس - لا اقترب اليدف من أحد
شبابه دارة رأى أنه سيارته الواقفة
أمام البيت قد رفعت استعداداً لأخذ
إطاراتها فأخبر في الحال مركز البوليس
بذلك فحفر رجال البوليس إلى مكانه
الحادث ولكنهم لم يعثروا على أحد
بقرب السيارة ولا يزال التحقيق مستمراً

(b)

(أخبار محلية)

القدس - لا اقترب اليدف من أحد شبابيه دارة
رأى أنه سيارته الواقفة أمام البيت قد رفعت استعداداً
لأخذ إطاراتها فأخبر في الحال مركز البوليس بذلك فحفر رجال
البوليس إلى مكانه الحادث ولكنهم لم يعثروا على أحد بقرب

السيارة ولا يزال التحقيق مستمراً

(c)

[faxbaarun mahalliyyatun]

Sal qudsu:- lammaa qtaraba l sayyidu [faaf] min
sahadi jabaabiiki daarihi ra'aa fanna sayyaaratahu l
waaqifata samaama l bayti qad rufigat i stigdaadan li
faxdi sijaaraatihaa. fa faxbara fii l haali markaza
l buuliisi bi baalika. fa xaffa rijaalu l buuliisi
silaa makaani l haadii. walaakinnahum lam yaagururuu
galaa sahadin bi qurbi l sayyaarati. wa laa yazaalu
l tahqiqu mustamirran.

-oOo-

10.(a)

القاهرة - وكالة الأنباء العربية -

سبداً شركة الطيران اللبنانية عملها في
أواخر هذا الشهر المقبل وقد اشترت
ثلاث عشرة طائرة تجارية من بريطانيا
وخمسة طائرات من أمريكا لنقل الركاب
بين لبنان والأقطار العربية وستعقد
الشركة اتفاقيات مع شركات الطيران

الأمريكية والبريطانية لنقل ركابها إلى
أوروبا وأمريكا وبالعكس وهناك عدة
شركات لبنانية للطيران تم لها الحصول
على الترخيص وهي الآن تعمل على إيجاد
الطائرات المطلوبة لها

(b)

القاهرة - وكالة الأنباء العربية - سبباً شركة الطيران
اللبنانية عملاً في أواخر هذا الشهر المقبل وقد اشترت ثلث
عشرة طائرة تجارية من بريطانيا وهي طائرات سدا أمريكا لنقل
الركاب بين لبنان والدقطار العربية وستعمل الشركة
اتفاقيات مع شركات الطيران الأمريكية والبريطانية لنقل
ركابها إلى أوروبا وأمريكا وبالعكس وهناك عدة شركات لبنانية
للطيران تم لها الحصول على الترخيص وهي الآن تعمل على
إيجاد الطائرات المطلوبة لها

(c)

Sal qaahiratu: wikaalatu l sanbaasi l garabiyyati -
satabdasu farikatu l tayaraani l lubnaaniyyatu amalaha
fii sawaaxiri haaḏaa l jahri l muqbili wa qad i jtarat
ḡalaaḡa ḡaḡarata taaḡiratan tiḡaariyyatan min biriḡaaniyaa
wa xamsa taaḡiraatin min samriikaa li naqli l rukkaabi
bayna lubnaana wa l saḡḡaari l garabiyyati wa sataḡḡidu l
farikatu ttifaaḡiyyaatin maḡa farikaati l tayaraani l
samriikiyyati wa l biriḡaaniyyati li naqli rukkaabihaa
silaa suurubbaa wa samriikaa wa bi l ḡaksi. wa hunaaka
ḡiddatu farikaatin lubnaaniyyatin li l tayaraani tamma
lahaa l huḡuulu ḡalaa l tarxiḡi wa hiya l saana taḡmalu
fii siiḡaadi l taaḡiraati l maḡluubati lahaa.

-oOo-

APPENDIX B

The frequent need for speed together with a natural tendency towards economy of effort tend to produce irregularities in the cursive rendering of the Arabic script. Persian and, from Persian, Urdu, have evolved a system from such anomalies, and instituted a recognised style having its own discipline and artistic effects; this is the Persian "Shikaste" and Urdu "Shikasta"¹ or "broken" style. The most striking characteristic of this "running hand" is that the separate letters are almost invariably joined to a following letter, but "oddities" of letter- and word-shape occur throughout.

These "irregularities" are found, too, in Arabic. They are, however, to be considered, not as systematic within a new style, but as peculiarities which the student should be able to recognise but which he should not imitate at least in the early stages. Some examples² are given below together with their "orthodox" and transcribed forms; some - for example, No.45 - are clear attempts at Persian Shikaste; some are still in current use, while others are outmoded; others again simply illustrate a mixture of styles.

1.	علم تترك	علم تترك	[ʕalaa tilka]
2.	سرد الهم	سرد الهم	[suruuru l haafimi]
3.	بضنك	بضنك	[bi ɖanki]
4.	الشظف	الشظف	[ʕal jaɖafu]
5.	الساعة	الساعة	[ʕal saagatu]

1. The student who reads Urdu may refer to Mr. M. A. Khan Haidari's URDU MANUSCRIPT.

2. The examples have been selected from Louis Cheikho's SPÉCIMENS D'ÉCRITURES ARABES POUR LA LECTURE DES MANUSCRITS ANCIENS ET MODERNES.

6.	كما وصفتوها	كما وصفتوها	[kamaa waʕaftumuuhaa]
7.	هي	هي	[hiya]
8.	الفريفة	الفريفة	[ʕal fariidatu]
9.	ههه	ههه	[haaɖihi]
10.	أقول	أقول	[ʕaquulu]
11.	ضميرك	ضميرك	[ɖamiiruka]
12.	بقاك	بقاك	[baqaaka]
13.	الميون	الميون	[ʕal ɕuyuuunu]
14.	من	من	[man]
15.	الفضائل	الفضائل	[ʕal faɖaaʕilu]
16.	بكاى	بكاى	[bukaasii]
17.	ابراهيم	ابراهيم	[ʕibraahiimu]
18.	الوضيع	الوضيع	[ʕal waɖiiɕu]
19.	وتجمله	وتجمله	[wa tuɖilluhu]
20.	لجمال	لجمال	[li jamaalihi]
21.	لنظره ¹	لنظره	[li manɖarihi]

1. This irregularity is very common.

22.	الكرامة ¹	الكرامة	[ʕal karaamatu]
23.	ع البئر	ع البئر	[ʕan i-l baʕari]
24.	الهولاء	الهولاء	[ʕal hawaanu]
25.	سول	سول	[sullimuu]
26.	الاضرين	الاضرين	[ʕal ʕaaxariina]
27.	وبخ	وبخ	[wabbix]
28.	خطاة	الخطاة	[ʕal xuʕaatu]
29.	الخواجة	الخواجة	[ʕal xawaajatu]
30.	جبرائيل	جبرائيل	[jibraayii1]
31.	مسرويين	مسرويين	[masruuriina]
32.	لدوام	لدوام	[1i dawaami]
33.	ليوم ²	ليوم	[1i yawmi.....]
34.	كا	كا	[kamaa]
35.	يقولون	يقولون	[yaquuluuna]
36.	هواصلها	هواصلها	[hawaasiluhaa]
37.	الطالب	الطالب	[ʕal ʕaalibu]

1. This irregularity is very common.

2. An example of a merchant's "shorthand".

38.	من	من	[man]
39.	سؤال	سؤال	[ʕal suʕaalu]
40.	وما	وما	[wa maa]
41.	لجنايبكم	لجنايبكم	[1i janaabikum]
42.	الجاهل	الجاهل	[ʕal jaahilu]
43.	للاخ للجد للجد	للاخ للجد للجد	[ʕal axu 1 ʕajallu 1 ʕamjadu]
44.	هنا	هنا	[bi haadaa]

APPENDIX C

Some Relevant Terminology

أَسْمَاءُ حُرُوفِ الرِّجَالِ	ʔasmaaʔu huruufi l hijaaʔi	the names of the letters of the alphabet.
الحروف المفتوحة	ʔal huruufu l maf-tuuhatu	letters with fathah.
الحروف المكسورة	ʔal huruufu l mak-suuratu	letters with kasrah.
الحروف المقصورة	ʔal huruufu l maq-muumatu	letters with ɖammah.
الحروف الساكنة	ʔal huruufu l saa-kinatu	letters with sukuun.
الحروف المتحركة	ʔal huruufu l mu-sakkanatu	
الحروف المشددة	ʔal huruufu l mu-ʔaddadatu l maf-tuuhatu	letters with tafɖiid and sukuun.
كتابة	kitaabatun	writing.
خط	xaɖɖun	calligraphy; calligraphic style; line.
خطاط	xaɖɖaatun	calligrapher.
رسم الحروف	rasmu l huruufi	calligraphic art.
صورة	ʔuuratun	form, shape; appearance.
شكل	ʔaklun	
هيئة	hayʔatun	
نقطة	nugɖatun	dot.
قلم قصب	qalamu qaʔabin	reed-pen.
طرف القلم	ɖarafu l qalami	nib [of reed-pen].
قطة القلم	qaɖɖatu l qalami	
شحم (القلم)	ʔahmatu [l qalami]	lit. 'the fat [of the pen]', i.e. the white interior of the reed contrasted with the exterior. Comparison is with the fat and lean of meat.

لحم (القلم)

lahmatu [l qalami]

lit. 'the flesh [of the pen]', i.e. the reddish exterior of the reed.

The four stages (أركان) [ʔarkaanun], lit. 'supports', in cutting the nib:--

فتح

(i)

fathun

(i) opening.

نحت

(ii)

nahtun

(ii) trimming.

شده

(iii)

ʔaqqun

(iii) splitting [to facilitate retention of ink.

قط

(iv)

qaɖɖun

(iv) [the final cross-] cut.

س

sinnun

nib [metal]; tooth [e.g. of ٤٥].

وصل الحروف

waʔlu l huruufi

the joining of letters.

في بداية الكلمة

fii bidaayati [l kalimati]

initial [in a word].

في وسط الكلمة

fii waʔti [l kalimati]

medial [in a word].

في نهاية الكلمة

fii nihaayati [l kalimati]

final [in a word].

مفرد

mufrad

separate.

مفرد

munfarid

كلمات تكتب بشكل خاص

kalimaatun tuktabu bi ʔaklin xaʔ-ʔin

words written in a special form, e.g. archaisms.

حذف الدلف

haɖfu l ʔalifi

the omission of ʔalif, e.g. in ٥٥ [haaɖaa].

شرطة

ʔarɖatun

stroke.

خط أفقي

xaɖɖun ʔufɖiyyun

horizontal line.

منطرح

munsaɖihun

straight, horizontal, [of stroke].

خط رأسي

xaɖɖun raʔsiyyun

vertical line.

خط عمودي

xaɖɖun ɖamuudii

منتصب

muntaʔibun

upright, vertical, [of stroke].

مستقيم	mustaqiimun	straight.
منحني	munḥanin	curved.
منحد	munḥadirun	sloping.
مائل	maaṣilun	
متدرج	mustadiqqun	tapering.
منكسر	munkabbun	descending from left to right, e.g. first stroke of كسر.
متدرج	mustalqin	descending from right to left, e.g. ن .
مستدير	mustadiirun	rounded [as lower half of ع].
عمق	ḡumqun	depth.
ارتفاع	ṣirtifaḡun	height.
عرض	ḡarḡun	width.
زاوية	zaawiyatun	angle.
منحني	ḡunduugun	loop, lit. 'box', as of صر .
حلقة	ḡalaqatun	loop, lit. 'ring', as of صر .
جسر	ḡanṭaratun	bridge, e.g. t + m ت م .
ذيل	ḡaylun	tail, [as of ع].
رقبة	raḡabatun	neck, [as of صر].
مضروب	maḡmuusatun	blocked [of medial ع].
مفتوح	maḡtuuḡhatun	open, unblocked [as of medial ه].
كاس	kaasatun	lit. 'wine-glass'. Refers to final semi-circular component of صر , صر .

التعريف	ṣal taḡriiqu	The inclusion of the final semi-circular component of صر , صر , صر .
مغز	muḡarraḡun	صر or صر , صر , صر having the final curvature, i.e. final or isolated صر , etc.
(السيد) غير المعرف	[ṣal siinu] ṡayru l muḡarraḡati	initial or medial [siin].
الخط المقنق	ṣal haafu l maḡ-ḡuuḡatu	lit. 'split haaf', i.e. ه .

The following terms are current for punctuation marks in modern texts:

التعريف	ṣal tarḡiimu	punctuation.
علامات الترقيم	ḡalaamaatu l tar-ḡiimi	punctuation marks.
فاصلة	faaṣilatun	comma.
قائمة	ḡaaṭiḡatun	full stop.
فاصلة كبيرة	faaṣilatun kubraa	semi-colon.
شارحة	ṣaarihatun	colon.
علامة الاستفهام	ḡalaamatu l istiḡhaami	question-mark.
علامة التعجب	ḡalaamatu l taḡajjubi	exclamation-mark.
قوس	ḡawsun	inverted commas [lit. 'arch'].
افتح قوسا	ṣiftaḡ ḡawsan	inverted commas on!
اقفل القوس	ṣiḡḡil i l ḡawsa	inverted commas off!
علامات التنصيص	ḡalaamaatu l taṣṡiḡi	quotation marks, inverted commas.

APPENDIX D.

Ready-Reference Tables.

In the following eleven ready-reference tables¹ which summarise two- and three-letter combinations, the initial form of a letter is to be found opposite the appropriate symbol in the vertical column on the extreme right of each table; final shapes are found by reference to the symbols of the horizontal "axis" at the top. Thus, to refer to the two-letter combination jiim + raaf, turn to Table 1 which shows all two-letter combinations, look first for the shape  on the right of the table, then read across to the vertical column illustrating final . The remaining ten tables are constructed in the same manner as far as initial and final shapes are concerned, but each table illustrates throughout a given medial shape. The medial shape of a given table is indicated by the number in the top right hand corner in accordance with the following key:

Three-letter combinations	{	1.	Two-letter combinations.)
		2.	Medial baaʃ, ʔaaʃ, ʕaaʃ, nuun, yaaʃ.
		3.	" jiim, haaf, xaaʃ.
		4.	" siin, jiin.
		5.	" ʕaad, ʔaad.
		6.	" ʔaaʃ, ʕaaʃ.
		7.	" ʕayn, yaʔn.
		8.	" faaʃ, qaaf.
		9.	" kaaf, laam.
		10.	" miim.
		11.	" haaf.

Thus, to find faaʃ + ʕayn + laam, refer to Table 7, then to the symbol  on the right, and read across to the vertical column under .

The separate letters are not especially illustrated; their isolated forms appear in the horizontal "axis" and their final forms in the appropriate vertical columns.

1. The idea of the tables was originally suggested to me by tables in the Persian Nastʕliq style made by a Persian calligrapher for Mr. P.A.D. MacCarthy. [footnote continued overleaf]

Except for isolated and final  - which provide the only example of a dot which is not used to distinguish a letter in Arabic - dots are omitted throughout. In the vertical "axis", the shape  = baaʃ, ʔaaʃ, ʕaaʃ, nuun and yaaʃ, since dots alone distinguish these letters in initial form;  = jiim, haaf, xaaʃ;  = faaʃ, qaaf, etc.  = both kaaf and laam since in the great majority of contexts, the "handle" of kaaf is the sole difference between them. Similarly, it has not been considered necessary to include a separate table showing medial laam.¹

Variants are not included in the tables. This applies particularly to final jiin, ʔaad, nuun and haaf.^{2,3}

It should be realised by the student that this is essentially a practical book designed to help him to improve his writing of the Arabic script. The tables are not strictly linguistic, since they include patterns which are inoperative in the language. The student will come to recognise the impossibility of certain junctions of the gutturals, emphatics, liquids, velars, etc., as he progresses to a greater knowledge of the phonological structure of Arabic. Thus, for example, on Table 7, the horizontal column opposite the initial shape  is, linguistically speaking, "nonsense", but has perhaps some value for the art of writing the letter-shapes. Even more obvious "impossibilities" are those examples which show the junction of the same letter, initial, medial and final, e.g. kaaf + kaaf + kaaf.

ERRATUM

The symbols of the horizontal "axis" follow the order of the Arabic alphabet.  and , however, are in incorrect order throughout the tables.

[continuation of footnote 1 on previous page]

It is possible--and profitable--to construct similar tables for the learning of any calligraphic style.

1. The shapes shown are not operative for laam before ʕalif, kaaf and laam. See Chapter IX, pp.87-92.
2. The shape  has been used throughout for final haaf: remember that the junction of initial  with final  of the shape  has a different implication as to the shape of .
3. It is convenient to note here that the junction initial /qaaf and final yaaʃ, shown in Table 1 as , is more usually rendered .

ی	ہ	و	نہ	م	ل	لہ	و	ف	ع	ط	صی	سی	ر	د	ح	ر	ا	ی
فی	فہ	فو	فہ	فم	فل	فلہ	فو	فف	فع	فط	فصی	فسی	فر	فد	فح	فر	فا	فی
ھی	ھہ	ھو	ھہ	ھم	ھل	ھلہ	ھو	ھف	ھع	ھط	ھصی	ھسی	ھر	ھد	ھح	ھر	ھا	ھی
کی	کہ	کو	کہ	کم	کل	کلہ	کو	کف	کع	کط	کصی	کسی	کر	کد	کح	کر	کا	کی
چی	چہ	چو	چہ	چم	چل	چلہ	چو	چف	چع	چط	چصی	چسی	چر	چد	چح	چر	چا	چی
طی	طہ	طو	طہ	طم	طل	طلہ	طو	طف	طع	طط	طصی	طسی	طر	طد	طح	طر	طا	طی
عی	عہ	عو	عہ	عم	عل	علہ	عو	عف	عع	عط	عصی	عسی	عر	عد	عح	عر	عا	عی
می	مہ	مو	مہ	مم	مل	ملہ	مو	مف	مع	مط	مصی	مسی	مر	مد	مح	مر	ما	می
سی	سہ	سو	سہ	سم	سل	سلہ	سو	سف	سع	سط	سصی	سسی	سر	سد	سح	سر	سا	سی
ھی	ہہ	ھو	ہہ	ھم	ھل	ھلہ	ھو	ھف	ھع	ھط	ھصی	ھسی	ھر	ھد	ھح	ھر	ھا	ھی
فی	فہ	فو	فہ	فم	فل	فلہ	فو	فف	فع	فط	فصی	فسی	فر	فد	فح	فر	فا	فی
ی	ہ	و	نہ	م	ل	لہ	و	ف	ع	ط	صی	سی	ر	د	ح	ر	ا	ی

ی	ہ	و	نہ	م	ل	کے	وہ	ف	ع	ط	ص	سی	ر	د	ع	ب	ا	2
سی	سہ	سو	سہ	سم	سل	ساک	سہ	سف	سج	سلط	سلی	سی	سر	سد	سج	سلط	سا	
ھی	صہ	صو	صہ	صم	صل	صاک	صہ	صف	صح	صلط	صلی	ھی	ھر	ھد	ھج	ھلط	ھا	
سی	سہ	سو	سہ	سم	سل	ساک	سہ	سف	سج	سلط	سلی	سی	سر	سد	سج	سلط	سا	
سی	صہ	صو	صہ	صم	صل	صاک	صہ	صف	صح	صلط	صلی	سی	سر	سد	سج	صلط	صا	
طی	طہ	طو	طہ	طم	طل	طاک	طہ	طف	طع	طلط	طلی	طی	طر	طد	طج	طلط	طا	
عی	عہ	عو	عہ	عم	عل	عاک	عہ	عف	عج	عط	علی	عی	عر	عد	عج	علط	عا	
فی	فہ	فو	فہ	فم	فل	فاک	فہ	فف	فج	فلط	فلی	فی	فر	فد	فج	فلط	فا	
کی	کہ	کو	کہ	کم	کل	کاک	کہ	کف	کج	کلط	کلی	کی	کر	کد	کج	کلط	کا	
می	مہ	مو	مہ	مم	مل	ماک	مہ	مف	مج	ملط	ملی	می	مر	مد	مج	ملط	ما	
ھی	ھہ	ھو	ھہ	ھم	ھل	ھاک	ھہ	ھف	ھج	ھلط	ھلی	ھی	ھر	ھد	ھج	ھلط	ھا	

ی	ه	و	ه	م	ل	كه	و	ف	ع	ط	س	ر	و	ح	ب	ا	5
نهی	ده	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	ف
نهی	دهه	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	ح
نهی	دهه	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	س
نهی	دهه	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	ص
نهی	دهه	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	ط
نهی	دهه	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	ع
نهی	دهه	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	ف
نهی	دهه	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	ك
نهی	دهه	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	م
نهی	دهه	نور	نهر	نهم	نصل	نصاك	نصو	نصف	نصح	نصط	نصس	نصر	نهر	نصح	نصب	نصا	ه

ی	ه	و	ه	م	ل	كه	و	ف	ع	ط	ص	س	-	د	ح	ب	ا	ء
نظي	ظه	ظو	ظمه	ظم	ظل	ظاه	ظو	ظف	ظع	ظط	ظص	ظس	ظر	ظدر	ظح	ظب	ظا	
صظي	صظه	صظو	صظمه	صظم	صظل	صظاه	صظو	صظف	صظع	صظط	صظص	صظس	صظر	صظدر	صظح	صظب	صظا	ح
سظي	سظه	سظو	سظمه	سظم	سظل	سظاه	سظو	سظف	سظع	سظط	سظص	سظس	سظر	سظدر	سظح	سظب	سظا	س
صصي	صصه	صصو	صصمه	صصم	صصل	صصاه	صصو	صصف	صصع	صصط	صصص	صصس	صصر	صصدر	صصح	صصب	صصا	ص
ظطي	ظه	ظو	ظمه	ظم	ظل	ظاه	ظو	ظف	ظع	ظط	ظص	ظس	ظر	ظدر	ظح	ظب	ظا	ا
عطي	عه	عو	عهه	عم	عل	عاه	عو	عف	عع	عط	عص	عس	عر	عدر	عح	عب	عا	ع
فطي	فه	فو	فهه	فم	فل	فاه	فو	فف	فع	فط	فص	فس	فر	فدر	فح	فب	فا	ف
كهطي	كهه	كهو	كههه	كم	كل	كاه	كو	كف	كع	كط	كص	كس	كر	كد	كح	كب	كا	كه
مطي	مه	مو	مهه	مم	مل	ماه	مو	مف	مع	مط	مص	مس	مر	مدر	مخ	مب	ما	م
هطي	هه	هو	ههه	هم	هل	هاه	هو	هف	هع	هط	هص	هس	هر	هد	هح	هب	ها	ه

ی	ه	و	ه	م	ل	كه	و	ف	ع	ط	س	س	ر	د	ج	ب	ا	8
یعی	هعه	هوه	هعه	هعم	هعل	هعاك	هوه	هفف	هعع	هعط	هعی	هعی	هعر	هعد	هعج	هعب	هعا	ب
یعی	هعه	هوه	هعه	هعم	هعل	هعاك	هوه	هفف	هعع	هعط	هعی	هعی	هعر	هعد	هعج	هعب	هعا	ج
یعی	هعه	هوه	هعه	هعم	هعل	هعاك	هوه	هفف	هعع	هعط	هعی	هعی	هعر	هعد	هعج	هعب	هعا	س
یعی	هعه	هوه	هعه	هعم	هعل	هعاك	هوه	هفف	هعع	هعط	هعی	هعی	هعر	هعد	هعج	هعب	هعا	ص
یطعی	طهه	طوه	طهه	طعم	طعل	طعاك	طوه	طفف	طعع	طعط	طعی	طعی	طعر	طعد	طعج	طعب	طعا	ط
یعی	عهه	عوه	عهه	ععم	ععل	ععاك	عوه	عفف	ععع	ععط	عهی	عهی	ععر	ععد	ععج	ععب	ععا	ع
یعی	فهه	فوه	فهه	فعم	فعل	فعاك	فوه	فف	فعع	فعط	فعی	فعی	فعر	فعد	فعج	فعب	فعا	ف
كعی	كهه	كهوه	كهه	كهعم	كهعل	كهعاك	كهوه	كهفف	كهعع	كهعط	كهعی	كهعی	كهعر	كهعد	كهعج	كهعب	كهعا	كه
یعی	مهه	موه	مهه	معم	معل	معاك	موه	مفف	מעع	מעط	معی	معی	معر	معد	מעج	מעב	معا	م
یعی	ههه	هوه	ههه	هعم	هعل	هعاك	هوه	هفف	هعع	هعط	هعی	هعی	هعر	هعد	هعج	هعب	هعا	ه

7	ا	ب	ج	د	ر	س	س	ط	ع	ف	ه	ك	ل	م	ن	و	و	ي
ف	فعا	فعب	فعبج	فعبد	فعبر	فعبس	فعبس	فعبط	فعبع	فعبف	فعبه	فعبك	فعبل	فعبم	فعبن	فعبو	فعبو	فعبى
ح	حعا	حعب	حعبج	حعبد	حعبر	حعبس	حعبس	حعبط	حعبع	حعبف	حعبه	حعبك	حعبل	حعبم	حعبن	حعبو	حعبو	حعبى
س	سعَا	سعب	سعبج	سعبد	سعبر	سعبس	سعبس	سعبط	سعبع	سعبف	سعبه	سعبك	سعبل	سعبم	سعبن	سعبو	سعبو	سعبى
ص	صعا	صعب	صعبج	صعبد	صعبر	صعبس	صعبس	صعبط	صعبع	صعبف	صعبه	صعبك	صعبل	صعبم	صعبن	صعبو	صعبو	صعبى
ط	طعا	طعب	طعبج	طعبد	طعبر	طعبس	طعبس	طعبط	طعبع	طعبف	طعبه	طعبك	طعبل	طعبم	طعبن	طعبو	طعبو	طعبى
ع	ععا	ععب	ععبج	ععبد	ععبر	ععبس	ععبس	ععبط	ععبع	ععبف	ععبه	ععبك	ععبل	ععبم	ععبن	ععبو	ععبو	ععبى
ف	فعا	فعب	فعبج	فعبد	فعبر	فعبس	فعبس	فعبط	فعبع	فعبف	فعبه	فعبك	فعبل	فعبم	فعبن	فعبو	فعبو	فعبى
ك	كعا	كعب	كعبج	كعبد	كعبر	كعبس	كعبس	كعبط	كعبع	كعبف	كعبه	كعبك	كعبل	كعبم	كعبن	كعبو	كعبو	كعبى
م	معا	معب	معبج	معبد	معبر	معبس	معبس	معبط	معبع	معبف	معبه	معبك	معبل	معبم	معبن	معبو	معبو	معبى
ه	هعا	هعب	هعبج	هعبد	هعبر	هعبس	هعبس	هعبط	هعبع	هعبف	هعبه	هعبك	هعبل	هعبم	هعبن	هعبو	هعبو	هعبى

11	ب	ج	س	ص	ط	ع	ف	ك	م	ه
ا	با	جا	سا	صا	طا	عا	فا	كا	ما	ها
ب	باب	جرب	سرب	صرب	طرب	عرب	فرب	كرب	مرب	هرب
ج	ماج	جارج	سارج	صارج	طارج	عارج	فارج	كارج	مارج	هارج
د	دا	جا	سا	صا	طا	عا	فا	كا	ما	ها
ر	را	جا	سا	صا	طا	عا	فا	كا	ما	ها
س	سا	جا	سا	صا	طا	عا	فا	كا	ما	ها
ص	صا	جا	سا	صا	طا	عا	فا	كا	ما	ها
ط	طا	جا	سا	صا	طا	عا	فا	كا	ما	ها
ع	عا	جا	سا	صا	طا	عا	فا	كا	ما	ها
ف	فا	جا	سا	صا	طا	عا	فا	كا	ما	ها
و	وا	جا	سا	صا	طا	عا	فا	كا	ما	ها
ك	كا	جا	سا	صا	طا	عا	فا	كا	ما	ها
ل	لا	جا	سا	صا	طا	عا	فا	كا	ما	ها
م	ما	جا	سا	صا	طا	عا	فا	كا	ما	ها
ن	نا	جا	سا	صا	طا	عا	فا	كا	ما	ها
و	وا	جا	سا	صا	طا	عا	فا	كا	ما	ها
ه	ها	جا	سا	صا	طا	عا	فا	كا	ما	ها
ي	يا	جا	سا	صا	طا	عا	فا	كا	ما	ها

APPENDIX E

Translation of Examples

Translations in the present appendix, which has been included as a ready-reference for the beginner, are summary and too often only approximate. They are primarily intended to enable the student to identify the Arabic word. Verbal forms are all translated by the English infinitival form with "to" irrespective of Arabic tense, mood, person, etc. The latter categories are indicated by the bracketed abbreviations;¹ where there is no accompanying bracket, the Arabic verbal form is that of the 3rd person singular masculine of the perfect tense.

The student should note that in order to illustrate letter-combinations fully, it has been necessary to use word-material of very mixed character: thus rare Classical words as *نفس* (II,2,18) appear in association with as modern a word as *بيرة* (II,3,4). The great majority of the words, however, are still in current use. Rarer words are marked with an asterisk.

I.

1. 1. to permit. 2. son. 3. mother.
4. not to degrade oneself. (3 s.m.impf.) 5. to announce. 6. to grow up. (3 s.m.juss.)
7. problem; matter. 8. to ask (3 s.m.impf.) 9. to ask.
10. woman. 11. courage, strength. 12. to be acquainted with. (3 s.m.juss.)
2. 1. to stand. 2. shame. 3. passer-by.
4. youth. 5. to travel, go. 6. to come.
3. 1. to write. (3 p.m.perf.) 2. to write. (3 p.m. subj. and juss.) 3. to be. (3 p.m. subj. and juss.)

1. Abbreviations used are: 1/2/3 = 1st/2nd/3rd person; s./p. = singular/plural; m./f. = masculine/feminine; perf./impf./impv./subj./juss. = perfect/imperfect/imperative/subjunctive/jussive; pass. = passive. Other abbreviations are: acc. = accusative, a.p. = active participle, and obl. = oblique case.

- | | | |
|--------------------------------|-------------------------------------|------------------|
| 4. to write.
(p.m. impv.) | 5. door (acc.) | 6. lion (acc.) |
| 7. king (acc.) | 8. thing; matter
(acc.) | 9. wife (acc.) |
| 10. reward, requital
(acc.) | 11. right course;
true religion. | 12. safe |
| 13. he saw him. | 14. to get on well
with. | 15. to frequent. |
| 16. companion. | 17. life,
existence. | 18. alms. |
| 19. Mosaic law. | 20. this. | 21. that. |
| 22. but, yet. | 23. God. | 24. Abraham. |

II.

- | | | | |
|-----------|---|-----------------------------------|---|
| <u>2.</u> | 1. door; chapter. | 2. to dig up. | 3. to decide, settle* |
| | 4. breast. | 5. cold. | 6. to charge, attack
(3 s.m. impf.) |
| | 7. with you (s.m.) | 8. pupil. | 9. but. |
| | 10. where? | 11. son. | 12. with him. |
| | 13. with him. | 14. canine tooth. | 15. to break out (war). |
| | 16. to be ac-
quainted with.
(3 s.m. impf.) | 17. to thumbprint,
stamp. | 18. to be delicate of
skin; to tune
(instrument)* |
| | 19. to annul,
cancel. | 20. tie-ing, bind-
ing. (a.p.) | 21. to send. |
| | 22. to flow (water). | 23. to come.
(3 s.m. impf.) | 24. to become angry* |
| | 25. cash, ready
money. | 26. bug. | 27. to charge, attack.
(3 s.m. impf.) |
| | 28. with you (s.m.) | 29. pupil. | 30. but. |
| | 31. bull. | 32. with me. | 33. under, down. |
| | 34. howling (a.p.) | 35. fruit. | 36. to be complete. |
| | 37. river. | [38. where?] | |
| <u>3.</u> | 1. channel, canal. | 2. reason, cause. | 3. to begin (3 s.m. impf) |
| | 4. beer. | 5. to sweep. | 6. to take a pinch of. |
| | 7. to choose any-
thing clean* | 8. to follow. | 9. to twist (the foot). |
| | 10. to lash, flog* | 11. early riser. | 12. to be drenched. |
| | 13. to explain. | 14. year. | 15. killed. |
| | 16. to open. | 17. Panama. | 18. to build. |

- | | | |
|--|----------------------------------|----------------|
| 19. house, tent. | 20. origin, place
of growing. | 21. exception. |
| 22. to be clear,
understood
(3 s.m. subj.) | | |

- | | | | |
|-----------|----------------------------------|----------------------------------|----------------------------------|
| <u>4.</u> | 1. to break an
oath. | 2. to hide. | 3. to attribute (to). |
| | 4. to toil. | 5. defect. | 6. to play. |
| | 7. name; title;
nickname. | 8. to mount. | 9. to import; bring. |
| | 10. direction. | 11. to pant. | 12. between, among. |
| | 13. we. | 14. to be old
(3 s.m. impf.) | 15. branch. |
| | 16. country;
native land. | 17. about, con-
cerning. | 18. art. |
| | 19. to be
(s.m. impv.) | 20. revelation,
publication. | 21. security. |
| | 22. they (f.) | 23. with me. | 24. inspiration. |
| | 25. to forget. | 26. regent;
trustee. | 27. folding. |
| | 28. stammering,
faltering* | 29. in. | 30. royal. |
| | 31. high. | 32. illiterate. | 33. she. |
| | 34. prohibition. | | |
| <u>5.</u> | 1. chief. | 2. to see (3 s.m.
pass.perf.) | 3. well. |
| | 4. to ask (3 s.m.
pass.perf.) | 5. growing up
(a.p.) | 6. to err. |
| | 7. sleeping
(a.p.) | 8. to despair. | 9. to see (3 s.m.
pass.perf.) |
| | 10. looking
(a.p., s.f.) | 11. monastic cells. | 12. to explain. |
| | 13. where? | 14. house, tent. | 15. prince;
commander. |
| | 16. cups. | 17. chief. | 18. Palestinian. |
| | 19. to build. | 20. on. | 21. to. |

III.

- | | | | |
|-----------|-----------------------------|--------------------------|-----------------|
| <u>2.</u> | 1. to answer. | 2. cheese;
cowardice. | 3. grandmother. |
| | 4. corpse; body;
figure. | 5. to happen. | 6. firewood. |

- | | | |
|-----------------------------|---------------------------|-----------------------------|
| 7. to make. | 8. to be light. | 9. right. |
| 10. authority;
decree. | 11. dispute. | 12. to long for. |
| 13. rank; degree;
stair. | 14. pilgrimage. | 15. to flow, run. |
| 16. five. | 17. to be ignorant
of. | 18. rank; degree;
stair. |
| 19. spiritual. | | |

- 3.
- | | | |
|-------------------------------|-------------------------|---|
| 1. to erase. | 2. wailing. | 3. place of pil-
grimage. |
| 4. plateau; Najd. | 5. slaughter. | 6. to feel
(3 s.m. impf.) |
| 7. pure, unmixed;
typical. | 8. to be angry
with. | 9. to be wholesome
(food);
efficacious
(medicine). |
| 10. sand-hill. | 11. touchstone. | 12. place. |
| 13. star. | 14. we. | 15. his brain. |
| 16. grammar;
syntax. | 17. secret. | |
- 4.
- | | | |
|--------------------|------------------------------|--------------------------------|
| 1. howling (a.p.) | 2. outweighing
(a.p.) | 3. weaving (a.p.) |
| 4. adviser (a.p.) | 5. goring (bull)
(a.p.) | 6. giving,
bestowing (a.p.) |
| 7. to cough. | 8. to ask per-
sistently. | 9. to forgive. |
| 10. addicted (to). | | |

IV.

- 1.
- | | | |
|------------------|-------------------------------|----------------|
| 1. to go. | 2. literature;
politeness. | 3. to dismiss. |
| 4. to reconcile* | 5. to send. | 6. light. |
- 2.
- | | | |
|---------------------------|------------------------------|-------------------------|
| 1. to give
generously. | 2. to omit;
remove. | 3. illustrious. |
| 4. to tell the
truth. | 5. to make firm,
lasting. | 6. sweet,
palatable. |
| 7. old, ancient. | 8. to punch. | 9. flexible,
supple* |
| 10. diary. | 11. this. | 12. to create. |
| 13. to flow, run. | 14. to steal. | 15. to spend. |

- | | | |
|-------------------------------|--------------------|---------------|
| 16. to dismiss. | 17. to strengthen. | 18. to check. |
| 19. miserly,
tight-fisted. | 20. to mock. | |

V.

- 2.
- | | | |
|---|-------------------------------|----------------------------|
| 1. to ask. | 2. reason, cause. | 3. sadness. |
| 4. to let down
(veil, cur-
tain)* | 5. to steal. | 6. fish-hook. |
| 7. line. | 8. slogan; badge. | 9. travelling;
journey. |
| 10. to doubt. | 11. to take by
force. | 12. to smell (tr.) |
| 13. evidence;
certificate. | 14. town-wall;
house-wall. | 15. patient; steady. |
| 16. to endure. | 17. to tell the
truth. | 18. to strike, hit. |
| 19. weakness. | 20. row, line. | 21. to lose one's
way. |
| 22. connection. | 23. to melt,
liquefy. | 24. rightness. |
| 25. to accompany. | 26. to determine
upon. | 27. to consent. |
- 3.
- | | | |
|--|----------------------------------|----------------------------------|
| 1. to consult. | 2. to cause
(3 s.m. impf.) | 3. to pull out
(3 s.m. impf.) |
| 4. envy. | 5. undertaking;
plan. | 6. guard. |
| 7. to line, draw
lines on
(3 s.m. impf.) | 8. busy. | 9. to set out
(3 s.m. impf.) |
| 10. difficulty,
dilemma. | 11. to be safe
(3 s.m. impf.) | 12. the sun. |
| 13. to grow old
(3 s.m. impf.) | 14. renowned. | 15. himself; his
soul. |
| 16. to worsen
(3 s.m. impf.) | 17. to forget. | 18. horse. |
| 19. to dye. | 20. to lead,
walk ahead. | 21. to squeeze. |
| 22. to steal. | 23. artificial. | 24. to suck* |
| 25. small bird;
sparrow. | 26. instrument of
striking. | 27. to happen. |

28. to steal (3 p.f.perf.) 29. underdone (meat). 30. silver.
31. dispute; enmity. 32. to be eloquent. 33. to thumbprint, stamp.
34. to decide.
4. 1. head. 2. army. 3. to disparage; underestimate.
4. guard. 5. to assault. 6. to cheat.
7. breath. 8. to engrave. 9. to relapse.
10. grave. 11. to bite at. 12. judge.
13. ill. 14. cheap. 15. to urge.
16. to steal. 17. to wriggle. 18. some.
19. to refute; break (promise). 20. to refuse. 21. to retire, draw back.
22. thief. 23. to suck. 24. to lame (of stones entering horse's foot)*

VI.

2. 1. pure. 2. deer. 3. to grind.
4. to make firm; determine upon. 5. adverb; circumstance. 6. to gleam, move about (mirage)*
7. to pierce. 8. to overflow. 9. to remain.
10. to be greedy. 11. to think, suppose. 12. to appear.
13. voluntarily.
3. 1. error. 2. firewood. 3. to flatten.
4. wooden mallet* 5. to look. 6. cleverness, skill.
7. to be fastidious. 8. put out, extinguished. 9. to pronounce,
10. tyrannised. 11. to arrange. 12. to protect; learn by heart (3 p.f.perf.)
13. protection; 14. with self-control. 15. of oil, petroleum.
4. 1. to tie, bind. 2. glance, peep. 3. to be lively, cheerful.
4. to snore (3 s.m.impf.) 5. to protect. 6. to make a mistake.

7. fashion; manner; 8. folk; clan. pattern.

VII.

2. 1. absent. 2. future (noun) 3. deficit; weakness.
4. excuse. 5. purpose. 6. to be twisted (foot, hand).
7. defect; stain; softness. 8. bone. 9. mind; intelligence.
10. opposite. 11. to make a mistake. 12. paternal uncle.
13. about, concerning. 14. wool. 15. swimming.
3. 1. small (p.) 2. to send. 3. meaning.
4. sheep. 5. to be ready, get ready. 6. to plant (3 s.m.impf.)
7. the cheat. 8. to be angry (3 s.m.impf.) 9. to be great (3 s.m.impf.)
10. eagerness. 11. work. 12. mine (explosive).
13. language. 14. swimming. 15. to cancel.
4. 1. eloquent. 2. to shock, frighten. 3. hideous.
4. to be snow-white. 5. to be snow-white. 6. to raise, lift up.
7. to kneel. 8. to reach. 9. to dye, shade*

VIII.

1. 1. middle. 2. rose. 3. to agree.
4. whenever.
2. 1. to smell (good) 2. to learn. 3. dawn.
4. to estimate. 5. to escape. 6. division; destiny.
7. to cut off. 8. to perceive. 9. to sit down.
10. to lock. 11. to think of. 12. pen.
13. worthy. 14. cheetah, leopard. 15. fuel.
3. 1. meeting. 2. to endeavour repeatedly to. 3. to blow (wind).
4. to come (1 p.impf.) 5. report. 6. to disperse (clouds).

7. to shake. 8. only. 9. to do (3 s.m.impf.)
 10. wrapped up. 11. to think. 12. the moon.
 13. to be accus- 14. to understand 15. shut.
 tomed to (3 s.m.impf.)
 (3 p.f.perf.)
 16. forgiven. 17. to find.
4. 1. noble. 2. to tremble. 3. to carry away (wind).
 4. to describe. 5. to be merciful
 to. 6. to be eager for.
 7. to stand. 8. to leak. 9. to take an oath.
 10. to miss keenly. 11. to be sweetly
 scented. 12. to crush.
 13. to load. 14. to stick to. 15. to burst; crack;
 crackle*
 16. to smite 17. to clap. 18. to suspend, hang.
 (thunderbolt).
 19. to be deep. 20. to oppress. 21. light.
 22. to make some- 23. except. 24. voice.
 thing good.
 25. length. 26. busy. 27. people; clan.
 28. Lot (proper 29. music.
 name).
5. 1. to be miserable 2. to edit; com- 3. to be miserable
 pose (3 s.m.impf.)
 4. to take (3 s.m. 5. to be mean, 6. to straighten.
 pass.perf.) base.¹
 7. repelled. 8. to be black. 9. picture.
 10. tall; long. 11. to arrive. 12. or.
 13. day. 14. to invite; call 15. death.
 (3 p.m.perf.)
 16. climate, 17. essence; ele- 18. to say
 weather. ment; gems. (3 s.f.impf.)
 19. houses, tents. 20. owner; endowed 21. without.
 with.
 22. sunrise; rise 23. witnesses.
 (e.g. of Islam)

IX.

1. 1. clerk. 2. like a hand. 3. to impose (a task) upon.

1. More usually daniḡa.

4. every, each. 5. to write. 6. antimony.
 7. lying, lies. 8. panic. 9. profit.
 10. like rain. 11. angry. 12. like others
 (than him).
 13. to nurse; 14. sleeve. 15. nest; shelter.
 guarantee.
 16. electrifying (n.) 17. he stitched it. 18. to iron, press.
 19. to imitate. 20. no; negative 21. to dress.
 particle.
 22. flesh, meat. 23. flexible* 24. to be necessary.
 25. to be eloquent. 26. to stick to. 27. to smack.
 28. to play. 29. to attract 30. to punch.
 someone's
 attention.
 31. when. 32. negative par- 33. to him.
 ticle.
 34. sheet; board. 35. to me.
3. 1. to complain. 2. coins; plough- 3. to make an example
 shares. of.
 4. to pour. 5. to marry. 6. unfortunate (man).
 7. to deny. 8. to relapse. 9. to retire, draw
 back.
 10. to scorn, 11. to you (m.p.) 12. to enable.
 spurn.
 13. he doubted it; 14. to complain 15. (particle) without;
 it stung him. (1 s.perf.)
 16. to overturn. 17. to till (ground); 18. to imitate.
 succeed.
 19. snail. 20. twilight. 21. sincere friend.
 22. to make a 23. to feed (live- 24. to suspend, hang.
 mistake. stock) (tr.)
 25. perhaps you 26. to give reasons 27. to teach.
 (m.s.)..... for.
 28. publication. 29. perhaps he..... 30. perhaps they (m.)

 31. to gain 32. high; Proper
 advancement Name.
 (1 s.perf.)
4. 1. with you (s.m.) 2. to rub, scrape. 3. to withhold, keep
 back; grasp.

- | | | |
|------------------------------|-------------------------------|-----------------------------------|
| 4. your (s.m.) | 5. your (s.m.)
mistake. | 6. don't bother!
(s.m.) |
| 7. to pour; shed
(blood). | 8. perhaps you
(s.m.)..... | 9. your (s.m.)
paternal uncle. |
| 10. to punish
severely. | 11. to consent,
accept. | 12. antimony. |
| 13. to seek
mediation. | 14. to reach. | 15. pound (weight). |
| 16. mule. | 17. to transfer. | 18. upper part of
chest. |
| 19. to do, make. | 20. middle-aged. | |

X.

- | | | |
|------------------------------|-------------------------------|---------------------------|
| <u>2.</u> 1. hundred. | 2. happy, con-
tent. | 3. council,
gathering. |
| 4. city. | 5. to pass by. | 6. to rub; cancel. |
| 7. Egypt. | 8. rain. | 9. with. |
| 10. open. | 11. to be possible. | 12. to fill. |
| 13. from which. | 14. from, of. | 15. craft,
occupation. |
| 16. nation. | 17. waves. | 18. pyramid-shaped. |
| <u>3.</u> 1. from which. | 2. to stand up
(1 s.perf.) | 3. ugly, foul. |
| 4. to fertilise. | 5. dark-skinned. | 6. to touch. |
| 7. to buck (e.g.
horse). | 8. to roast. | 9. depth. |
| 10. fish. | 11. to put out
(the eye)* | 12. to poison. |
| 13. fatness. | 14. his name. | 15. their (m.) name. |
| 16. to call
(3 p.m.impf.) | 17. my name. | |

- | | | |
|------------------------------|--------------------|-----------------------|
| <u>4.</u> 1. standing (a.p.) | 2. to be merciful. | 3. to divide. |
| 4. to cut off. | 5. to smack. | 6. mine (explosive). |
| 7. mouth. | 8. sleeve. | 9. negative particle. |
| 10. they (m.). | | |

XI.

- | | | |
|--|---------------------------|-------------------------------|
| <u>2.</u> 1. bewildered,
stupefied (a.p.) | 2. suppose he..... | 3. to attack. |
| 4. to waste,
squander. | 5. to spill, pour
out. | 6. to cut (grass,
plants). |

- | | | |
|----------------|--------------------------------|-------------------------------------|
| 7. to squeeze. | 8. to rain hard. | 9. to flap (intr.);
err. |
| 10. thus. | 11. interrogative
particle. | 12. to intend; be
anxious about. |
| 13. they (f.). | 14. his influence. | 15. he. |
| 16. she. | | |

- | | | |
|-------------------------|---------------------------|----------------------|
| <u>3.</u> 1. to follow. | 2. to decorate. | 3. and she. |
| 4. with her. | 5. to face
(1 s.perf.) | 6. sleeplessness. |
| 7. to melt, liquefy. | 8. foal. | 9. to bite at. |
| 10. to rise up. | 11. to desire. | 12. he pampered you. |
| 13. middle-aged. | 14. wool. | 15. he pampered him. |
| 16. and he. | | |

- | | | |
|-----------------------|---------------------|------------------------------|
| <u>4.</u> 1. his god. | 2. proof. | 3. his courage,
strength. |
| 4. story. | 5. mistake. | 6. rest. |
| 7. rudder. | 8. flattening blow. | 9. just (s.f.). |
| 10. paternal aunt. | 11. he faced him. | |

XII.

- | | | |
|---|---|---------------------------------------|
| <u>1.</u> 1. to engage ser-
vants
(3 p.m.impf.) | 2. to adopt (child)
(3 p.m.impf.) | 3. to seek pasturage
(3 p.m.impf.) |
| 4. to pretend
(3 p.m.impf.) | 5. to regard as
important
(3 p.m.impf.) | 6. facing, welcoming
(a.p., p.m.) |
| 7. they (m.) will
regard as
important. | 8. Constantinople. | |

Appendix B.

- | | | |
|--|-------------------------------------|--|
| 1. on that (s.f.) | 2. the pleasure of
the wanderer. | 3. with the diffi-
culties of living. |
| 4. the hard life. | 5. hour; watch. | 6. as you described her. |
| 7. she. | 8. the unique (s.f.). | 9. this (f.). |
| 10. to say
(1 s.impf.) | 11. your conscience. | 12. your survival. |
| 13. the eyes. | 14. who; he who. | 15. the virtues. |
| 16. my weeping. | 17. Abraham. | 18. the humble (man). |
| 19. and she res-
pects him; and
you (s.m.) res-
pect him. | 20. for his beauty. | 21. for his appearance. |

- | | | |
|--|-----------------------------------|--|
| 22. dignity. | 23. about human beings. | 24. humility. |
| 25. to hand over
(3 p.m.pass.
perf.) | 26. the others
(obl.). | 27. to reproach,
rebuke
(s.m.impve.) |
| 28. the sinners. | 29. Mister..... | 30. Gabriel. |
| 31. happy people
(obl.). | 32. for the per-
manence (of). | 33. until the eth
day (of). |
| 34. as. | 35. to say
(3 p.m.impf.) | 36. their maws (birds). |
| 37. the student. | 38. who, he who. | 39. the question. |
| 40. and + negative/
relative par-
ticle. | 41. for your
honour. | 42. the ignorant. |
| 43. most revered
and honoured
brother (sc.
Dear Sir). | 44. with this. | |

Examples at Appendix A.

1.

Ahmad asked a sailor: "Where did your father die?" The sailor answered: "On a ship he was sailing on the sea." "And when did your grandfather die?" "He, too, died on a ship he was sailing on the sea." "And are you not afraid to sail a ship after that?" Then the sailor said: "Where did your father die?" "In his bed." "And your grandfather?" "In his bed." "And are you not afraid to sleep in a bed after that?"

2.

Two cats found a piece of cheese and took it to the monkey to divide between them. The monkey took the cheese and dividing it into two portions, one of which was larger than the other, put each portion in a pan of his scales. But the larger portion weighed heavier, so he took a little from it with his teeth and ate it, saying: "I want to make it equal to the smaller one." But since he took more than necessary from it, the smaller piece (now) weighed heavier, so he did with the latter what he had done with the former, and continued eating from the heavier of the two portions until he had eaten the whole cheese.

3.

A man opened a fish-shop and above its door hung a small board on which was written: "Fish sold here." One of his friends came and said to him: "Why have you written the word 'here' on the board? Is fish only sold in your shop?" So the shopkeeper erased the word 'here'. Then came a second friend and said to the shopkeeper: "Why have you written the word 'sold' on the board? Do not people understand that you do not distribute fish free of charge?" So he erased the word "sold". Then a third friend came and said: "Why have you written the word 'fish'? Do not people see it and smell it?" So the shopkeeper took down the board.

4.

A king saw an old man planting a palm-tree and said to him: "O Sheikh, do you hope to eat the dates of this palm-tree when it will not bear fruit for many years?" Said the old man: "I am planting the palm so that my grandchildren may eat of its dates just as I myself ate of those my grandfather planted." This pleased the king who gave him twenty dinars which the old man took, saying: "Behold O King, I myself have already eaten of the fruit of this palm." And the king marvelled at his words and gave him a further twenty dinars which the old man took, saying: "O King, the most wondrous thing of all is that the palm has already borne fruit twice this year." And the king was amazed at his words and gave him yet twenty dinars more.

5.

A man once carried to his tent from a nearby forest a bundle of wood which began to weigh heavily upon him. When he tired of carrying it he threw it from his shoulder and called Death down upon him. Death appeared to him and said: "Here I am! Why did you call me?" Said the man: "I called you to load this bundle of wood on my shoulder."

6.

A hunter was hunting and slaughtering sparrows on a cold day and the tears were streaming from his eyes from the extreme cold. One sparrow said to his companion: "Do not fear this man. Don't you see him weeping?" But the other said to him: "Look not at his tears but at what his hands are doing."

7.

A man had a beautiful parrot which knew how to speak, and whenever a man passed by her, she said to him, "Good-day, O my brother." She would go out into the garden in the afternoon and wait for her master to return from his shop, and when she saw him she would say: "Take me home, O my uncle." One day the parrot was missing, and her master was asking everybody about her when a man said to him: "I heard a parrot's voice in my neighbour's house." The parrot's owner went to the man's neighbour and asked him about the parrot. And when she heard her master's voice she said: "Take me home, O my uncle." So the man entered and took her from the thief's home.

8.

A society has been formed in one of the towns to combat illiteracy. This society has opened night-schools in the villages and towns to teach reading and writing to the peasants and artisans. One day it sent an inspector to a village carrying gifts as an encouragement to those learning in these night-schools. The peasants gathered around him, and the inspector called a woman from among them and asked her to read a word he indicated in a book in his hand. And she read in a loud voice: "Kerchief." He said to her: "Well done" and gave her a kerchief. Then he called forth a man and asked him to read a word at which he pointed. Hastily he read out: "Bull", but the word was something else. The inspector said to him: "Look well and read." And the man looked a second time and said: "Bull." Then his wife stood up and said: "My husband reads well but greatly needs a bull to plough the land."

9.

(Local News)

Jerusalem:- When Mr. F. went to (lit. approached) one of the windows of his house he saw that his car standing before the house had been jacked up in preparation for the removal of its tyres. He immediately informed the police-station and policemen rushed to the scene of the event. But they discovered no one in the vicinity of the car and investigation continues.

10.

Cairo:- (The Arab News Agency)

The Lebanese Aviation Company will begin operations at the end of this coming month, and has already bought thirteen commercial aircraft from Britain, and five aircraft from America for the transport of passengers between the Lebanon and the Arab countries. The Company will conclude agreements with American and British Aviation Companies for the conveyance of its passengers to Europe and America and back. And there are a number of Lebanese Aviation Companies who have obtained authorisation and are now busy obtaining the aircraft requested for them.

BIBLIOGRAPHY

The following short bibliography is suggested for those able to pursue the subject beyond the elementary level of this book:

1. القلقشندي [ṣal qalqafandii], صبح النسيم [ṣubḥu l ṣaḡṣaa], Vols. I and II.
2. ابن النديم [ibnu l nadiimi], الفهرست [ṣal fahristu].
3. رسالة ابن الصائغ [risaalatu bni l ṣaaṣiḡi].
4. الذّهري [ṣal ṣazharii], وضاعة النصول في الخط [waḍḍaaḥatu l fuṣṣuuli fii l xaṭṭi].
5. الذّهري [ṣal ṣazharii], تنكية أولي الكتاب في ما يتعلق بأسباب الكتابة وآدته الكتاب [taḍkiratu ūlīi l ṣalḡaabi fii maa yataḡallaḡu bi ṣasḡaabi l kitaabati wa ṣaalaati l kuttaabi].
6. مجلة مدرسة تحميم الخطوط الملكية [majallatu madrasati taḥsiini l xuṭuuṭi l malikiyyati] (Magazine of the Royal School of Calligraphy, Cairo).
7. الميزان المؤلف في وضع الكلمات والحروف [Muḥammad Muṣṣnis], الميزان المؤلف في وضع الكلمات والحروف [ṣal miizaanu l maṣluufu fii waḍaḡi l kalimaati wa l huruufi].
8. محمد عزت [Muḥammad ʿizzat], خطوط عثمانية [xuṭuuṭun ʿuṯmaaniyyatun] (for specimens of the different styles; Turkish text).